

# leabhar Cleachtá

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DUBLIN  
GRAND OPERA  
SOCIETY

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COMING to Dublin as guest artiste for the Dublin Grand Opera Society's December season at the Gaiety is the Marchesa Serafina di Leo, of La Scala, Milan.

She was singing at La Scala when World War II caught up with her, and her "adventures" included six months in a Fascist prison.

After her release she joined the partisan movement and contacted Allied forces (she is of American descent), to whom her knowledge of Italian dialects was invaluable.

During her liason with them she made eighteen parachute descents at night behind the Italian lines, and each time succeeded in returning safely with vital information.

On the occasion of her first parachute descent she fainted and was for some time unconscious before she decided that this was not the place or the time for a display of feminine nerves.

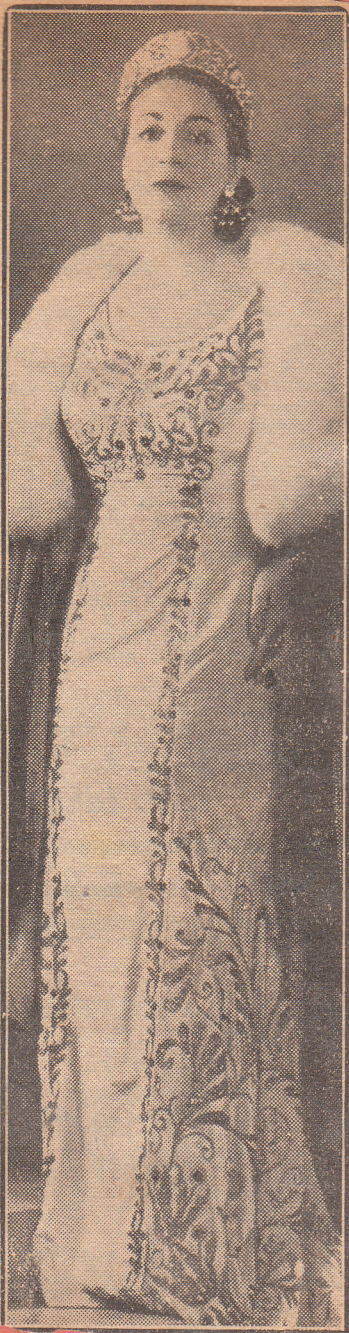


She retains as a memento of those stirring days a light blue evening skirt made from the lining of a tent.

She always wears a gold bracelet given her by Sicilian partisans and inscribed by them in remembrance of her help during the war.

The Marchesa is married to a British Army officer, Major Adrian Fitzpatrick-Cooke of the Royal Inniskillings, whom she met during the war.

In Dublin Serafina di Leo will sing the parts of Elizabeth de Valois in Verdi's "Don Carlos," Leonora in "Il Trovatore," and Santuzza in "Cavalleria Rusticana." The photograph shows her in the role of Tosca in Puccini's opera.



## GAIETY THEATRE THE DUBLIN GRAND OPERA SOCIETY

Cumann Ard Ceoldrama Ath Cliath  
December 4th-20th inclusive  
7.45 p.m.

Matinees 2.30 p.m.

Presents

### IL TROVATORE

December 4, 7, 19.

### CAVALLERIA RUSTICANA and I PAGLIACCI

December 5, 14, 16 (matinee)

### FAUST

December 6, 9 (matinee, 16, 18

### DON CARLOS (Verdi)

December 8, 9, 11. (Please note change in dates)

### TOSCA

December 12, 13, 15, 20. (Please note change in dates)

Conductors—

LIEUT.-COL. J. M. DOYLE,  
VILEM TAUSKY

Producers—

JOSEPH FLOOD, H. A. POWELL,  
LLOYD, SYDNEY RUSSELL.

Chorus Master—

DR. H. WALDEMAR ROSEN

with

GRE BROUWENSTYN, OTAKAR

KRAUS, FRANZ VROONS

(Royal Netherlands Opera).

SERAFINA di LEO

(La Scala, Milan)

EDITH COATES, CONSTANCE

SHACKLOCK, HOWELL GLYNNE,

JAMES JOHNSTON

(Covent Garden)

MINNIE BOWER, AMY SHUARD,

HERVEY ALAN, JOHN DAVID,

HAROLD BLACKBURN,

ROWLAND JONES

(Sadlers Wells)

PATRICIA BLACK, MARJORIE

FIELD, ARTHUR COPLEY, BRUCE

DARGAVEL, RODERICK JONES,

ROBERT THOMAS, BRENDAN

KAVANAGH, MARTIN DEMPSEY,

JOSEPH FLOOD.

Note: TOSCA is being presented in conjunction with

Radio Eireann, with full

Symphony Orchestra.

Leader—RENZO MARCHIONNI.

## GAIETY THEATRE

DUBLIN GRAND OPERA SOCIETY  
Present

TO-NIGHT, 7.45.

### IL TROVATORE

Serafina di Leo : Frank Sale  
Constance Shacklock : Bruce Dargavel

WEDNESDAY

TOSCA



LAST night was patrons' night at the Gaiety for the Dublin Grand Opera Society's presentation of "Cavalleria Rusticana" and "Pagliacci."

The Mascagni opera had a new tenor, James McKenna, as Turridu, the young soldier on whom fate plays such miserable tricks. It was his debut with this Society and, generally speaking, it may be conceded as successful, even though he did not always give us the vivid strength of Mascagni's music. His singing of "Siciliana" and "Brindisi" lacked sparkle. The Alfio of Arthur Copley was a rugged and strong interpretation which pleased greatly.

It was the Santuzza of Serafina Di Leo, however, which dominated the performance. It was a vocal and dramatic masterpiece enhanced by remarkable command of facial expression.

Josephine O'Hagan was vocally an excellent Lola and Rita Cullen a sympathetic Mama Lucia.

The chorus did not do justice to its music at all times. The broad and noble Easter Hymn sounded rather thin and ragged.

#### "PAGLIACCI"

"Pagliacci" was given an excellent performance, chorus and principals combining effectively.

James Johnston's Canio showed the crude nature of the character in all its fiery impetuosity. Minnie Bower gave us an intensely dramatic Needa.

The Tonio of Roderick Jones was a delightful study vocally, while Arthur Copley's Silvio and Brendan Kavanagh's Beppe had much to commend them.

Joseph Flood deserves special praise for his smooth production of both operas.

The conductor, Lt.-Col. J. M. Doyle, gave us brilliant orchestral backgrounds.

## 'Cavalleria' and 'Pagliacci'

The melodramatic and sanguinary twins, familiarly known as "Cav." and "Pag.," provided last night's bill for the Dublin Grand Opera Society's production at the Gaiety Theatre. Tradition has it that these two operas be played together, which is in some way a pity, because they both have too many similarities of mood and treatment to make a well-contrasted "double bill."

"Cavalleria Rusticana" (Mascagni) seemed to suffer from an oratorio complex which, appropriate enough in places, kept the hectic drama on a lower lever of passion than was necessary. James McKenna had fine quality of tone in the part of Turridu. His acting was weak, but he made as much as possible of a difficult part. Santuzza (Serafina Di Leo) sang with easy control and fine tone; Josephine O'Hagan was right in voice and style as Lola, and Rita Cullen was a sympathetic mother, well equipped in voice and in stage manner.

The chorus and some of the principals should give more attention to quality of tone and steadiness of line. Intonation left a good deal to be desired (especially the off-stage chorus).

In "Pagliacci" (Leoncavallo), the dominating part is that of Canio. James Johnston was brilliant, and was undoubtedly the artist of the evening. There was a ringing quality in the voice and a power behind the lines that fully deserved the ovation he received. Roderick Jones, Minnie Bower, Arthur Copley, and Brendan Kavanagh, worked well as a team and, although the voices varied in quality, they succeeded in making the story live.

Lt.-Col. J. M. Doyle conducted both operas, and he and the producer, Joseph Flood, will need to give more attention to many details that will ensure a better co-operation with orchestra and stage.

R.J.

THE tradition is that the bass who portrays Mephistopheles in "Faust" must be tall; Chaliapin probably started the custom.

At the Gaiety last evening, in the Dublin Grand Opera Society's production of the Gounod work, there was the tallest and, at the same time the broadest Mephistopheles I've ever seen.

Hervey Alan towered giant-like over the other members of the cast. The voice matches the frame in solidity and the notes were forthright.

This Mephistopheles—who discards not only the waving feather, but the traditional skullcap itself—is a bluff fellow who will stand no terrestrial nonsense; the sneering cynicism of other characterisations is absent.

The Faust of Robert Thomas had a good tone, though lacking in carrying strength. Margery Field as Marguerite had her best scenes towards the end.

As Siebel, Josephine O'Hagan sang soundly and acted well, but the role is not in her vocal line.

Roderick Jones gave us a rugged Valentine of excellent delivery. Ann Bishop played Martha.

The chorus was not at its best, and in the Fair Scene there were some frail patches in its equipment.

Vilem Tausky was the conductor. Curtains were used effectively in two scenes; the painted scenery did not suggest the setting, which is medieval Nuremberg.

J. J. E.

## GAIETY THEATRE

Nightly 7.45. Matinee Sat. 2.30.

### DUBLIN GRAND OPERA SOCIETY

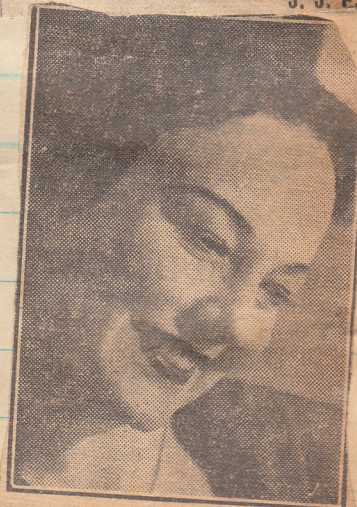
Presents

TO-NIGHT 7.45

## FAUST

Marjorie Field, Josephine O'Hagan,  
Hervey Alan, Robert Thomas,  
Roderick Jones

Thursday ..... IL TROVATORE  
Friday ..... DON CARLOS  
Saturday Matinee ..... FAUST  
Saturday Evening DON CARLOS



Amy Shuard as Marguerite in "Faust," which the Dublin Grand Opera Society are producing at the Gaiety next month.



## Good Performance of 'Faust'

Continuing their season of grand opera at the Gaiety Theatre, the Dublin Grand Opera Society for their third presentation gave a performance of Gounod's "Faust" to a full house.

The performance ran smoothly, even if it was not on the accustomed lines. Robert Thomas was Faust, Margery Field was Marguerite, and Hervey Alan Mephistopheles. One would have preferred a more lyric vocal line from Mr. Thomas; his singing, though dramatically effective, never quite satisfied in this respect, and now and again intonation and diction might have been better.

Hervey Alan played his role with great emphasis on the sinister aspect—he sang superbly all through with faultless intonation, sureness and vigour, and his performance was an outstanding feature. Roderick Jones's Valentine was tremendously impressive, and his Cavatina was an effective piece of lyric singing. Margery Field's Marguerite was a good interpretation, appealing in tone quality, and Josephine O'Hagan's Siebel, though light in weight, had charm and elegance.

What made the performance a great success, however, more than any individual singer, was the masterly direction of Vilem Tausky. He was completely at one with his singers, and the chorus, showing enormous improvement from the previous evening, were always an effective force. The orchestra (leader, Zola Girvili) played confidently, all sections giving their best, particularly the wood-wind and horns. R. J.

While last night's performance of "Faust" by the Dublin Grand Opera Society at the Gaiety Theatre, Dublin, rarely rose to great heights, it was nevertheless a very enjoyable show, and opera-lovers had opportunity to hear and appraise some new artists. In the title role, for instance, they heard a new tenor in Robert Thomas, who showed fine understanding of the character and sang pleasantly in a voice of nice quality, but unfortunately without the power or reserves to bring out the full cry of Gounod's impassioned music.

The same criticism can be levelled at the Marguerite of Margery Field. Here is a delightful artiste who was always singing sweetly and acting with rare intelligence, but again it was all small scale. As an instance, the great sweeping climax which closes the famous Garden scene was comparatively tame, and again one missed the uplift in the prison scene. Still there was much to enjoy.

As compensation, the audience heard and saw a fine Mephistopheles in the person of Hervey Alan. He is built on the grand scale, well over six feet in height, and, as Mephistopheles, his was a commanding presence. He is a polished actor, and painted the rôle in true satanic style. His singing was always well in character.

Roderick Jones renewed acquaintance with the Gaiety stage and gave a moving study of the part of Valentine. It was a treat to hear him in such splendid form. Josephine O'Hagan, the Dublin singer, again proved what a capable actress and singer she is in her presentation of the part of the boy, Siebel. Apart from her excellent singing of the two well-known arias she looked the part in every respect.

The production end was capably handled by Sydney Russell, though there were a couple of important bits of business that somehow were overlooked. Vilem Tausky was the conductor, and he handled both singers and orchestra well, his effects, notably in the brass section, being excellent.

THE Dublin Grand Opera Society's season at the Gaiety continued last night with a presentation of Gounod's "Faust." It was not a great performance, but it was very pleasing to a large audience.

"Faust" has been for generations one of the first favorites with the Dublin operagoers. This may be because it weds rich, tuneful music of varied colours to a romantic story in which the interest is maintained to the end. It has drama and humour, dancing and love, and tunes that will never die. What more could anyone ask?

Robert Thomas as Faust, and Margery Field as Marguerite, had both of them pleasant, lyrical voices, well-rounded. They both lacked, however, the power and range of tone that the music demands. From the dramatic aspect, they realised the characters well, though in the garden scene and again in the prison finale the climax did not quite develop as it should have.

Hervey Alan was a very imposing Mephistopheles. In stature he towered over his victim and he filled the stage whenever he appeared. The voice was a shade on the slight side for the cavernous demon of this opera's tradition, but it lacked nothing as a vehicle for mockery and cynicism.

The acting—in the grand style—and beautiful diction of Roderick Jones brought distinction to the favourite part of Valentine, and the never-failing "Even Bravest Heart" was an outstanding feature of the night. In Josephine O'Hagan there was a charming and sincere Siebel. Seldom has Marguerite had so sweet and pretty a "youth in love with her."

Sydney Russell's production included the optional transformation scene at the end, and very well it looked; but there were a few loose ends. The enchanted cask sent forth no shower of wine, and Marguerite had to seek her spinning-wheel in the trees of her garden.

Under Vilem Tausky the orchestra (leader, Zola Cirulli) gave an admirable rendering of the score.

## GAIETY THEATRE

Nightly ..... 7.45

Dublin Grand Opera Society

Presents

TO

NIGHT

# FAUST

Amy Shuard, Josephine O'Hagan,  
Rowland Jones, Howell Glynn,  
Otakar Kraus

Tuesday ..... IL TROVATORE

Wednesday ..... TOSCA



The Dublin Grand Opera Society reached the high water mark of their season in their presentation of "Don Carlos" at the Gaiety Theatre, Dublin, last night. It was the first time—so far as one can ascertain—that this work of Verdi was sung in Dublin. First presented in 1867 in five acts, it was more or less shelved until 1884, when it was revised and revived in four acts, but even in the new form it never became over-popular. The reason possibly lay in the involved nature of the plot, which is based on Schiller's tragedy written round the unhappy love of Prince Carlos for his stepmother, Isabella, wife of Philip the Second of Spain.

Like another neglected work, "Simon Boccanegra," which Dubliners heard a short while ago, it almost requires a glossary to follow the tortuous story of love and jealousy leading to the inevitable tragedy.

Musically it shows Verdi a step nearer the heights of "Aida." There are haunting memories of earlier operas, but a complete departure from the older ballad form. In the nature of things, the predominating colour is dark, the tragic note always there, and the orchestration is rich, particularly in the use of the brass section. In this respect there were some glorious effects brought about by Conductor Vilem Tauskey, who deserved every commendation for his handling of the piece.

The opera calls for a big array of principals, there being six major characters. Certainly the Society filled the bill admirably. There was not a weak spot.

As Philip the Second, Bruce Dargaval was a truly regal figure, commanding in presence, and revealing a wonderful range of colour and tone in his singing. His soliloquy in Act Three was a moving picture in interpretation. The part of Isabella gave Serafina di Leo a grand chance to show off the wealth of her big soprano voice. She sang and acted with terrific verve

Patricia Black, the Dublin contralto, who had been released from her London engagement in "Carousel" to play "Princess Eboli," rose grandly to the occasion. She was splendid in her rendering of the big aria "O Fatal Beauty," which must have recalled to many in front those days when this singer was winning her honours at the Feis Ceoil.

Roderick Jones found in the rôle of the Marquis de Posa a part worthy of his singing and acting, and John David used his telling tenor voice effectively as the Prince Carlos.

Impressive, too, was the study by Harold Blackburn of the Grand Inquisitor. Others in a memorable performance were Martin Dempsey (a friar), Eileen Mee (lady-in-waiting), Joseph Flood (courtier), Sheila McPhillips (page), Brendan Cavanagh and Monica Condon.

Powell-Lloyd made an excellent job of the production of a difficult work.

The Dublin Grand Opera Society gave the first production of Verdi's "Don Carlos" at the Gaiety Theatre last night.

Magnificent an opera though it may be, "Don Carlos" has been a failure on the stage. Many know of its existence merely through a couple of fine arias.

From a purely historical point of view, the opera is interesting as the last before "Aida." Though we are accustomed to point out "Aida" as the greatest inspiration of Verdi's career, much of "Aida's" finest music is foreshadowed here. The plot is based on Schiller's great tragedy.

In last night's presentation everything had been done that producer (H. Powell-Lloyd) and conductor could do to heighten the effect of the melodic beauty in which this work is so especially rich.

Vilem Tausky, who conducted, tended with every care the lyricism in the score, and, apart from a few miscalculations of balance with brass and wood-wind, there was a clarity of texture that went far towards realising the full beauty of the many delightful passages.

This opera demands five first-rate singers. Last night's cast—John David, Bruce Dargaval, Roderick Jones, Serafina Di Leo, and Patricia Black—all discharged their responsibilities very creditably, both in solo and ensemble work. The chorus was in its usual good form.

R. J.

## GAIETY THEATRE

Nightly 7.45. Matinee Sat. 2.30.

DUBLIN GRAND OPERA SOCIETY

Presents

TO-NIGHT **DON CARLOS**

Serafino di Leo, Patricia Black  
Bruce Dargaval, John David  
Roderick Jones

Saturday Matinee ..... Faust  
Sat. Evening ..... Don Carlos

NEXT WEEK

Monday ..... Don Carlos  
Tues. Wed. & Fri. .... Tosca  
Thurs. Evg. & Sat. Mat.

Cavalleria Rusticana

and I Pagliacci  
Saturday Evg. .... Faust



A gala performance of "Tosca" was given by the Dublin Grand Opera Society before a packed house at the Gaiety Theatre last night—patron's night.

The story of Puccini's Tosca is woven about the sinister character of Scarpia and his desire for Tosca, the opera singer.

Scarpia was played last night by Otakar Kraus, whose personality and singing dominated the performance. Both on acting and musical sides he was superb.

Frans Vroons scored a great success as Cavaradossi. His fine voice was used to fullest effect and he was thrilling in the more dramatic scenes.

Gre Brouwenstijn was a softer and more gentle Tosca than usual.

Her knowledge of the part was masterly and she brought charm to the character.

Smaller parts were played with skill by Brendan Cavanagh (Spoletta) and Martin Dempsey (Angelotti).

Gerard Mooney, Joseph Flood, Gus Madden and Maura Moorey also took part. Production by Powell Lloyd, was managed with artistry. Act One being particularly effective.

Lieut.-Col. James M. Doyle conducted with precision. His work showed an intimate knowledge of the music.

R. J.

## GAIETY THEATRE

Nightly 7.45. Matinee Sat. 2.30.  
DUBLIN GRAND OPERA SOCIETY

Presents

TO-NIGHT and FRIDAY

### TOSCA

Gre Brouwenstyn, Franz Vroons,  
Otakar Kraus

## GAIETY THEATRE

DUBLIN GRAND OPERA SOCIETY

-Presents-

TO-NIGHT

### TOSCA

7.45

Gre

Franz

BROUWENSTYN :: VROONS  
Roderick JONES



GRE VAN MANTGEM BROUWENSTIJN, of the Royal Netherlands Opera, Amsterdam, who will sing the name part in Puccini's "Tosca."

BY JOSEPH O'NEILL

"Irish Independent" Music Critic

The Dublin Grand Opera Society, in its season at the Gaiety Theatre, presented Verdi's "Don Carlos," an opera which is completely unfamiliar to the present generation. The Society is to be heartily congratulated on its enterprise and was rewarded by the presence of a very large and enthusiastic audience.

The story is set in Spain, at the time of the Inquisition, and deals with the love of Don Carlos for Isabella of Spain.

The score contains some of Verdi's finest music, and the orchestral setting is most colourful. Under the direction of Vilem Tausky, its full beauty was given, and there were some lovely moments of expressive playing.

The opera contains some fine choral settings, and these were heard to good effect. The big chorus in Scene 2, Act II, was particularly impressive and was very well sung.

Serafina Di Leo, as Isabella, and Patricia Black, as Princess Eboli, gave excellent portrayals of their parts, infusing their singing with grand dramatic intensity.

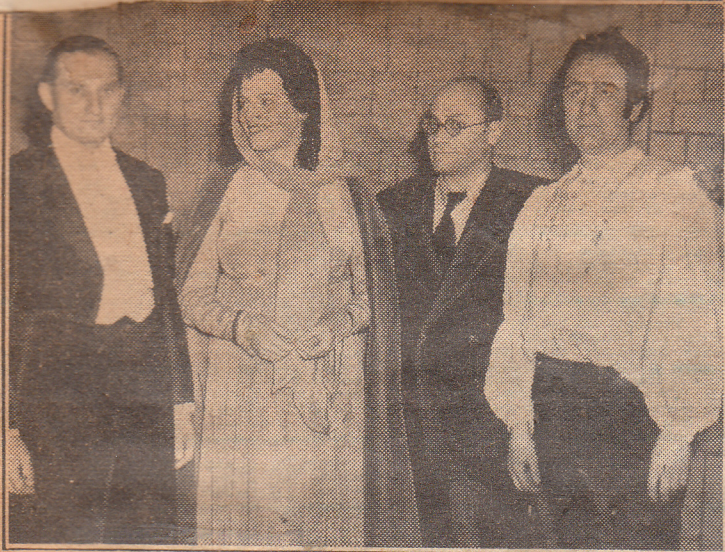
### VOCALLY RICH

On the male side of the cast, Roderick Jones as Rodrigo and Bruce Dargaval as Philip of Spain gave splendid performances, vocally rich and dramatically convincing. Weak link in the line of major principals was John David in the title role. His acting was very much of the amateur class, and there was a lack of musical quality of his singing.

Harold Blackburn's competent singing as The Grand Inquisitor was much admired, and in smaller parts Martin Dempsey, Joseph Flood, and Brendan Cavanagh showed up well.

Powell-Lloyd was responsible for a very good production and attractive stage designs, completing an outstanding success in the history of the society.





From left: Lieut.-Col. Doyle (conductor), Gre Brouwenstijn (Tosca), Otakar Kraus (Scarpia), and Frans Vroons (Cavaradossi).—"Herald" Photo (M.).

★ IS "TOSCA" the "pet" of the Dublin Grand Opera Society? If not, I'd like to know what is

Until they revived it at the Gaiety in 1941 (with May Devitt, John Torney and John Lynskey) this Puccini opera had lain neglected for several years in Dublin.

The performance, as I noted at the time, was a sound one, but the music was then unfamiliar to many here and attendances were only moderate.

The Society persevered, and, in a later season, brought over Joan Hammond to sing in it.

Last night at the Gaiety the Society's "pet" opera had its most complete triumph.

Much had been expected of this performance, and I don't think that, from a vocal point of view, there could have been the slightest particle of disappointment.

There was a wonderful trio of artistes—Gre Brouwenstijn as Tosca, Frans Vroons as Cavaradossi, and Otakar Kraus as Scarpia, all from the Royal Netherlands Opera.

Joan Hammond sang it in Italian in the previous production, Vroons in Dutch (if I remember rightly), and the rest of the cast in English.

Last night an all-over unity was secured: the entire cast, Dubliners and visitors, sang in Italian. The tragic story of the actress who is in love with a painter and who in turn is a source of infatuation to a police chief, is now too well known to make the absence of English a handicap to enjoyment.

Some of our Dublin artistes singing in Italian seemed to lose some of that self-consciousness that can diminish a portrayal.

It was impossible not to be carried away by the beauty and power of the three main voices. Miss Brouwenstijn has youth and freshness. The big aria, Tosca's Prayer, had an artistry that brought a salvo of "bravos" at the conclusion.

Vroon's fervour and Krauss's polished acting also touched off considerable enthusiasm. Martin Dempsey was Angelotti, the escaped prisoner.

H. Powell-Lloyd's production was excellent, especially in the last act.

It is rather a pity, that by tradition, so much of the action of "Tosca" takes place on the extreme left of the stage: the Minister for External Affairs, who was in a left-hand box, could not have seen very much of the players.

J. J. F.

A REMARKABLE performance of "Tosca" (in Italian throughout) was given to a crowded house at the Gaiety Theatre last night by the Dublin Grand Opera Society. This is the most melodramatic of operas. The action is at high tension all the time. Amorous passion, brutality, murder, deceit are the ingredients that provide Puccini with the material for one of his most sombre scores—yet one of his richest and most eloquent with many moments of bewitching beauty.

It is an opera of two great characters—Tosca herself, the stately, imperious, the great lover, the reckless murderess, and Scarpia, possibly the greatest villain in the whole vast range of operatic miscreants.

### PRINCIPALS EXCEL

And there were two great artists to perform these parts last night. Gre Brouwenstijn, the Dutch soprano, appearing in her second opera in Dublin, enchanted the audience with a performance in the role of Tosca that realised all its varied emotions to the full. With a splendid stage presence and ability to convey all the changing colours of the part, both in voice and gesture, she gave a performance that will long be remembered by all who were present. In Otakar Kraus there was a Scarpia who created an atmosphere of evil the moment he walked on the stage. This fine dramatic artist, with a speciality in the sinister and a voice of power and authority that resounded through the theatre, was at his very best. In comparison with these two larger-than-life creations, the tenor Mario is almost a normal human being, though Puccini gives him his moments, notably in the "defiance" interlude in the second act. Franz Vroons acted and sang splendidly throughout in this part.

### LOCAL TALENT

Local artists supplied the other characters, and very well indeed did they do. Martin Dempsey as the hounded escaped prisoner, Joseph Flood as the sacristan, Brendan Cavanagh as the watchful and tense Spoleto and Maura Mooney singing the shepherd boy's song, gave admirable support to the principals.

The conductor was Lieut.-Col. Doyle and the producer Powell Lloyd.





AMY SHUARD appears as Marguerita in the Dublin Grand Opera Society's production at the Gaiety

# GAIETY THEATRE

Nightly 7.45. Matinee Sat. 2.30

Dublin Grand Opera Society

presents

To-night and Saturday Matinee

## CAVALLERIA RUSTICANA

JAMES  
McKENNA

SERAFINA  
DI LEO

ARTHUR  
COPLEY

## I PAGLIACCI

ARTHUR  
SERVANT

MINNIA  
POWER

RODERICK  
JONES

SEATS AVAILABLE FOR MATINEE

FRIDAY ..... TOSCA  
SATURDAY ..... FAUST

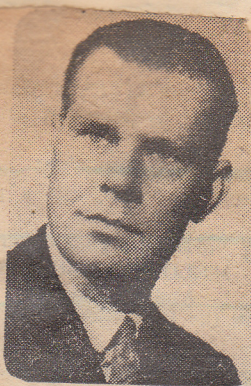




*Robert Thomas*  
FAUST



*Amy Shuard*  
MARGUERITE



*Hervey Alan*  
MEPHISTOPHELES



FIRST WEEK DEC 4

MON "IL TROVATORE" CON: - VILEM TAUSKY  
W/12 SERAFINA DI LEO - EDITH COATES  
ROWLAND JONES - BRUCE DARGAVEL  
HAROLD BLACKBURN

TUE "CAVALLERIA RUSTICANA" CON: - LIEUT. DOYLE  
SERAFINA DI LEO - JAMES MCILENNA  
ARTHUR COPLEY - JOSEPHINE O'HAGAN  
& "IPAGLIACCI" CON: - LIEUT. DOYLE  
MINNIE JAMES A. DERICK ARTHUR  
BOWEN JOHNSON JONES COPLEY

WED "FAUST" ROBERT THOMAS - MARGERY FIELD  
CON: - RODERICK JONES - JOSEPHINE O'HAGAN  
V. TAUSKY HERVEY ALAN

THURS "IL TROVATORE" CON: - V. TAUSKY  
GAE BROUWENSTYN - CONSTANCE SHACKLOCK  
FRANK SALE - FREDERICK SHARP  
HAROLD BLACKBURN

FRI "DON CARLOS" CON: - VILEM TAUSKY  
SERAFINA PATRICIA JOHN RODERICK BRUCE  
DI LEO BLACK DAVID JONES DARGAVEL  
HAROLD MARTIN  
BLACKBURN DEMPSEY

SAT MAT "FAUST" CON: - VILEM TAUSKY  
W/12 MARGERY FIELD - JOSEPHINE O'HAGAN  
JAMES JOHNSON - OTAVIA ICAVUS  
HOWELL GUNNE

SAT "DON CARLOS" CON: - V. TAUSKY  
SERAFINA - JOHN - PATRICIA  
DI LEO DAVID BLACK  
RODERICK JONES - BRUCE - HAROLD - MARTIN  
DARGAVEL BLACKBURN DEMPSEY



MON "DON CARLOS" CON:- VILEM TAUSKY  
 11/12 SERAFINA DILEO - PATRICIA BLACK - JOHN DAVID - RODERICK JONES  
 BRUCE DARGAVEL - HAROLD BLACKBURN - MARTIN DEMPSEY

TUE "TOSCA" GRE BROUWENSTYN - FRANZ VROONS  
 CON:- OTOKAR KRAUS - JOSEPH FLOOD  
 LIEUT. DOYLE MARTIN DEMPSEY

WED "TOSCA" GRE BROUWENSTYN. FRANZ VROONS. OTOKAR KRAUS  
 CON:- LIEUT. DOYLE JOSEPH FLOOD - MARTIN DEMPSEY

THURS "CAVALLERIA RUSTICANA" SERAFINA JAMES ARTHUR JOSEPHINE  
 CON:- LIEUT. DOYLE DILEO MCKENNA COPLEY O'HAGAN  
 & "IPAGLIACCI" MINNIE ARTHUR ARTHUR RODERICK  
 CON:- LIEUT. DOYLE BOWER SERVANT COPLEY JONES  
 (TONIO)

FRI "TOSCA" CON:- LIEUT. DOYLE  
 GRE BROUWENSTYN - OTOKAR KRAUS  
 FRANZ VROONS - JOSEPH FLOOD - MARTIN DEMPSEY

SAT "IPAGLIACCI" CON:- LIEUT. DOYLE  
 MAT MINNIE BOWER - ARTHUR SERVANT  
 RODERICK JONES - ARTHUR COPLEY

16/12 & "CAVALLERIA RUSTICANA" SERAFINA DILEO - JAMES MCKENNA  
 CON:- LIEUT. DOYLE ARTHUR COPLEY - JOSEPHINE O'HAGAN

SAT "FAUST" AMY SHUARD - JOSEPHINE O'HAGAN  
 EVEN ROBERT THOMAS  
 CON:- V. TAUSKY OTOKAR KRAUS - HOWELL GYNNNE

18/12 MON WEEK OF DEC 18TH

TUE	WED
"IL TROVATORE" CON:- VILEM TAUSKY SERAFINA DILEO CONSTANCE SHACKLOCK FRANK SAGE BRUCE DARGAVEL HAROLD BLACKBURN	"TOSCA" CON:- LIEUT. COL. J. M. DOYLE GRE BROUWENSTYN FRANZ VROONS RODERICK JONES JOSEPH FLOOD MARTIN DEMPSEY

"FAUST"  
 CON:- V. TAUSKY  
 AMY SHUARD  
 JOSEPHINE O'HAGAN  
 ROWLAND JONES  
 OTOKAR KRAUS  
 HOWELL GYNNNE



GAIETY  
DUBLIN  
GRAND OPERA  
SOCIETY

SPRING SEASON 3 WEEKS COMMENCING

MONDAY MAY 7TH 1951

"RIGOLETTO" "TOSCA" "LA TRAVIATA" "LA BOHEME"  
VERDI PUCCINI VERDI PUCCINI

GUEST  
ARTISTES:- JOAN BUTLER - DORIS O'NEE  
VERA TERRY - GAE BROUWENSTYN  
ROSANNA GIANCOLA - VICTORIA ELLIOTT  
ADA MANDICIAN - <sup>BETTY SAGAN</sup> WALTER MIDGLEY  
CHRIS REUMER - JAMES JOHNSTON  
SCIPIO COLOMBO - TOM WILLIAMS  
JESS WALTERS - STANISLAV PIEZONA  
MARTIN DEMPSEY - JOSEPH FLOOD

CONDUCTORS:- LIEUT. COL. GUILEM TAUSLEY  
J.M. DOYLE

PRODUCERS:- POWELL LLOYD  
SYDNEY RUSSELL - JOSEPH FLOOD

Leader of ORCHESTRA:- TERRY O'CONNOR

& IN CONJUNCTION WITH RADIO EIREANN

THE HAMBURG STATE OPERA

IN  
"THE BARBER OF SEVILLE" PUCCINI  
& "IL SERAGLIO" MOZART

WITH PRINCIPALS - CONDUCTOR  
& PRODUCER  
& RADIO EIREANN SYMPHONY  
ORCHESTRA  
[Leader RENZO MANCIONI]



	FIRST WEEK	SECOND WEEK	THIRD WEEK
MONDAY	7th <b>RIGOLETTO</b> Giancola, Sagon, Midgeley, Williams, <i>Butler</i> Pieczora	14th <b>BARBER OF SEVILLE</b> Rothenberger, Gura, Sagon, Lehnert, Roth, Meyer-Bremen, Gunther	21st <b>BARBER OF SEVILLE</b> Rothenberger, Gura, Sagon, Lehnert, Roth, Meyer-Bremen, Gunther
TUESDAY	8th <b>TOSCA</b> Dorée Vroons <i>REVUE</i> Klomser <i>COLOMBO</i>	15th <b>BARBER OF SEVILLE</b> Rothenberger, Gura, Sagon, Lehnert, Roth, Meyer-Bremen, Gunther	22nd <b>IL SERAGLIO</b> Ebers, Rothenberger, Diemer, Giesler, Marschner, Herrmann
WEDNES.	9th <b>RIGOLETTO</b> Giancola, Sagon, Midgeley, Williams, <i>Temy</i> Pieczora	16th <b>BARBER OF SEVILLE</b> Rothenberger, Gura, Sagon, Lehnert, Roth, Meyer-Bremen, Gunther	23rd <b>IL SERAGLIO</b> Ebers, Rothenberger, Diemer, Giesler, Marschner, Herrmann
THURS.	10th <b>TOSCA</b> Brouwenstijn Vroons <i>REVUE</i> Klomser <i>COLOMBO</i>	17th <b>LA TRAVIATA</b> Giancola, Reumer, Williams	24th <b>LA BOHEME</b> Elliott, Mandikian, Johnston, Walters, Pieczora, Dempsey, Flood
FRIDAY	11th <b>RIGOLETTO</b> Giancola, Sagon, Midgeley, Williams, <i>Butler</i> Pieczora	18th <b>BARBER OF SEVILLE</b> Rothenberger, Gura, Sagon, Lehnert, Roth, Meyer-Bremen, Gunther	25th <b>IL SERAGLIO</b> Ebers, Rothenberger, Diemer, Giesler, Marschner, Herrmann
SAT. MATINEE	12th <b>LA TRAVIATA</b> Giancola, Reumer, Williams	19th <b>BARBER OF SEVILLE</b> Rothenberger, Gura, Sagon, Lehnert, Roth, Meyer-Bremen, Gunther	26th <b>IL SERAGLIO</b> Ebers, Rothenberger, Diemer, Giesler, Marschner, Herrmann
SAT. EVENING	12th <b>TOSCA</b> Brouwenstijn Vroons <i>REVUE</i> Klomser <i>COLOMBO</i>	19th <b>LA TRAVIATA</b> Giancola, Reumer, Williams	26th <b>LA BOHEME</b> Elliott, Mandikian, Johnston, Walters, Pieczora, Dempsey, Flood



Casts will include:

~~JOHN BUTLER~~  
Gré Brouwenstijn  
Doris Dorée  
Victoria Elliott  
Rosanna Giancola  
Arda Mandikian  
Betty Sagon  
Herbert Klomser  
~~Scipio Cocombo~~  
Brendan Cavanagh  
Martin Dempsey  
Joseph Flood  
James Johnston  
Walter Midgeley  
Stanislav Pieczora  
Christopher Reumer  
~~Franz Vroons~~  
Jesse Walters  
Tom Williams  
~~VERA TERRY~~  
Conductors:  
Lt.-Col. J. M. Doyle  
Vilem Tausky

Producers:

Powell-Lloyd  
Sydney Russell  
Joseph Flood

Hamburg State  
Opera:

Clara Ebers  
Heda Gura  
Annaliese  
Rothenberger  
Guido Diemer  
Walter Giesler  
Horst Günther  
Theo Herrmann  
Fritz Lehnert  
Kurt Marschner  
Adolf Meyer-Bremen  
Sigmund Roth

Conductor:  
Arthur Grüber

Director:  
Günther Rennert

## DUBLIN GRAND OPERA SOCIETY

presents

### International Season of OPERA and CONCERTS

at the

**GAIETY THEATRE,**

**MAY 7th to 26th.**

**Rigoletto - Tosca - La**

**Traviata - La Boheme**

#### GUEST ARTISTES:

Gré Brouwenstijn, Soprano (Netherlands Opera)  
Doris Dorée, Soprano (Covent Garden)  
Victoria Elliott, Soprano (Carl Rosa)  
Rosanna Giancola, Soprano (Rome Opera)  
Arda Mandikian, Soprano (Athens Opera)  
Betty Sagon, Contralto (Carl Rosa)  
James Johnston, Tenor (Covent Garden)  
Walter Midgeley, Tenor (Covent Garden)  
Chris Reumer, Tenor (Netherlands Opera)  
Franz Vroons, Tenor (Netherlands Opera)  
Herbert Klomser, Baritone (Vienna Opera)  
Jesse Walters, Baritone (Covent Garden)  
Tom Williams, Baritone (Covent Garden)  
Stanislav Pieczora (Polish Bass)  
Joseph Flood (Tenor)  
Brendan Cavanagh (Tenor)  
~~Scipio Cocombo Baritone~~  
Conductors: Lt.-Col. J. M. Doyle and Vilem Tausky.

Producers: H. Powell Lloyd Sydney Russell, and Joseph Flood.

Chorus Master: Dr. H. Waldemer Rosen.

AND

In conjunction with Radio Eireann

**The Hamburg State Opera**

in

**The Barber of Seville  
and Il Seraglio**

#### DATES OF PERFORMANCES

"Rigoletto"—May 7th, 9th, 11th

"Tosca"—May 8th, 10th, 12th.

"La Traviata"—May 12th (Matinee),  
17th, 19th.

"La Boheme"—May 24th, 26th.

"The Barber of Seville"—May 14th  
15th, 16th, 18th, 19th (Matinee)  
21st.

"Il Seraglio"—May 22nd, 23rd  
25th, 26th (Matinee).

Concert, 13th May, 8 p.m.—Walter Midgeley (Tenor) with Radio Eireann Symphony Orchestra.

Concert, 20th May 8 p.m.—Hamburg Artists with Radio Eireann Symphony Orchestra.



# DUBLIN GRAND OPERA SOCIETY

PRESENTS —  
INTERNATIONAL SEASON  
OF OPERA & CONCERTS

AT THE  
**GAIETY THEATRE**

MAY 7TH TO 26TH

RIGOLETTO — TOSCA — LA

TRAVIATA — LA BOHEME

GUEST ARTISTES

GRE BROUWENSTIJN

Soprano (Netherlands Opera)

**DORIS DOREE**

Soprano (Covent Garden)

**VICTORIA ELLIOTT**

Soprano (Carl Rosa)

**ROSANNA GIANCOLA**

Soprano (Rome Opera)

**ARDA MANDIKIAN**

Soprano (Athens Opera)

**BETTY SAGON**

Contralto (Carl Rosa)

**JAMES JOHNSTON**

Tenor (Covent Garden)

**WALTER MIDGLEY**

Tenor (Covent Garden)

**CHRIS REUMER**

Tenor (Netherlands Opera)

**FRANZ VROONS**

Tenor (Netherlands Opera)

**HERBERT KLONISER**

Baritone (Vienna Opera)

**JESSE WALTERS**

Baritone (Covent Garden)

**TOM WILLIAMS**

Baritone (Covent Garden)

**STANISLAV PIECZORA**

(Polish Bass)

**JOSEPH FLOOD**

(Tenor)

**BRENDAN CAVANAGH**

(Tenor)

Conductors—**LT. COL. J. M. DOYLE**

and **VILEM TAUSKY.**

Producers—**H. POWELL LLOYD,**

**SYDNEY RUSSELL & JOSEPH**

**FLOOD**

Chorus Master—**Dr. H. WALDEMAR**

**ROSEN**

and in Conjunction with Radio

Eireann

**THE HAMBURG STATE OPERA**

in

**THE BARBER OF SEVILLE AND**

**IL SERAGLIO**

Dates of Performances :

Rigoletto—May 7th, 9th, 11th.

Tosca — May 8th, 10th, 12th

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17th, 19th,

La Boheme — May 24th, 26th

The Barber of Seville—May 14th,

15th, 16th, 18th, 19th (Matinee), 21st

Il Seraglio—May 22nd, 23rd, 25th,

26th (Matinee).

Concert, 13th May, 8 p.m.—Walter

Midgley (tenor) with Radio Eireann

Symphony Orchestra.

Concert 20th May, 8 p.m.—Hamburg

Artistes with Radio Eireann Sym-

phony Orchestra.



**JAMES JOHNSTON**  
(Covent Garden and Sadlers  
Wells tenor)



**JESS WALTERS**  
(Covent Garden)

AS RUDOLPH

"LA

AS MARCELO

IN  
BOHEME"



By JOSEPH O'NEILL.

"Irish Independent" Music Critic.

THE Dublin Grand Opera Society opened its three weeks' season at the Gaiety Theatre with the popular Verdi opera "Rigoletto." For a long time in the repertoire of the Society, it is thoroughly known by the male chorus, and is presented with a polished competence.

Tom Williams was the Rigoletto, new to Dublin, and eagerly accepted for his rich singing and dramatic acting. Another new artist was Joan Butler, who sang the part of Gilda. Her portrayal was satisfying from the point of view of vocal competence and dramatic conception.

In the two roles of Sparafucile and Monterone, the splendid tonal power of the bass singer, Stanislav Pieczora, was dramatically used.

#### FINE TECHNIQUE

Walter Midgley was the Duke, and his voice lends itself to the music and character. It has all the technical resource necessary for the performance of the music and the coldness that marks the insincerity of the libertine Duke. Betty Sagon, Joseph Flood, Brendan Cavanagh in smaller parts contributed to the general success of the performance.

Vilem Tausky conducted, and secured a satisfying co-operation between orchestra and stage. Production was by Sidney Russell.

Throughout the performance there was a uniform standard of excellence, which enabled me to enjoy the work as a whole, and not appreciate just some features as has happened too often in the past.

Walter Midgley sang splendidly as the Duke, his clear tenor never losing tone, and rising up and holding the top notes with ease. He sang the opening aria in Act III with such tender feeling that one was inclined to forget he was a rake mourning the chance of a desirable conquest.

The rich, resonant baritone of Tom Williams enabled him to give a passionate rendering of the tortured Rigoletto in moments of frenzy, while perfect control in the duets with Gilda marked sincere and sensitive reading of the part. For some moments in Act II his acting inclined to follow the beat of the music which made movements a bit jerky.

#### Fresh Voice

Joan Butler was a happy choice for the role of Gilda, with a clear, fresh flexible voice which rippled delightfully through the difficult "Dear Name" solo. Betty Sagon and Stanislav Pieczora filled the roles of Maddelene and Sparafucile with distinction. The famous quartette was brilliantly rendered—indeed, one of the most satisfactory pieces of concerted singing I have ever had the pleasure of hearing.

Vilem Tausky conducted with great sympathy, and provided more a musical background than an accompaniment—an achievement of timing and judgment. Producer was Sydney Russell.

The costumes were colourful, though frequently the scenery seemed too familiar to me.



A fine character study by Tom Williams of the hapless jester, was the outstanding feature of the Dublin Grand Opera Society's presentation of "Rigoletto," with which they opened their season at the Gaiety Theatre, Dublin, last night. Mr. Williams gave a straightforward picture of the unhappy father who sees his daughter falling a victim to the wiles of his philandering master. His acting was convincing and the voice big and resonant covered a sweeping emotional range.

The Duke playboy was well sung by Walter Midgley. Joan Butler caught much of the part of the *ingenue* Gilda and was always playing with sympathetic understanding of the character. Her singing voice stood well up to the music, especially in the lovely "Bella figlia" quartet.

Stanislav Pieczora, a fine, upstanding figure, doubled effectively the parts of Count Monterone, and the hired bravo Sparafucile; and Betty Sagon filled in excellently the part of the sister, Maddalena.

In the main, the performance was satisfying, and was directed by Conductor Vilem Tausky.

THE Dublin Grand Opera Society opened its season at the Gaiety last night with a performance of Verdi's "Rigoletto."

Last night's production gave ample proof (if such is still required) that good voices alone will not make successful operatic productions. Opera must, in the first instance, tell a story, and so clarity of diction is important.

Velim Tausky, who conducted, did all he possibly could with an orchestra that appeared to be composed entirely of individualists, and struggled manfully to secure a balance of tone between the stage, as well as within the orchestra itself.

Vocally, the opera seemed to suffer disruption as a result of change of cast, as Joan Butler sang the part of Gilda. She has not the warm quality of voice, nor the temperament suited to the role. She was sincere in her intentions, but not always successful in her attempts to realise them.

As Rigoletto, Tom Williams sang well when the music was within his comfortable reach. Walter Midgley gave a curiously detached account of the Duke, and although his singing was clear and creditable, he did not succeed in keeping at one correct tempo with conductor and orchestra.

**Gaiety**—For the opening of their season, the Dublin Grand Opera Society selected that familiar story of villainy let loose to pray upon tenderness and innocence, and revenge double-crossing itself — "Rigoletto." There were no startling innovations in scenery and costume, though the Duke's ballroom did look a little more polished-up and spruce than usual and Rigoletto's jester outfit had more colour and elegance than the ensemble normally boasts. By the way, why must the exterior of Rigoletto's house and that of Sparafucile's look so much alike? Simple-minded newcomers to opera could be puzzled by this, and a change—even a mere change of one of the houses to the other side of the stage—would give something to an enterprising producer to work out.

#### "COMPETENT"

The singing and acting was satisfactory all round last night and perhaps "competent" is the word to apply to the performance as a whole. The Duke was that graceful English tenor, Walter Midgley. His voice has the right lyric quality for this part. A certain nasal tone sometimes obtrudes itself upon his notes, but not so much as to spoil enjoyment of his singing generally, with its liveliness, smooth phrasing and ease of production. Another noted English artist, Tom Williams, appeared as Rigoletto. He gave an admirable account of that wretched but tuneful character, and touched a genuine note of pathos in the scene with Gilda in the third act.

#### BASS'S FEAT

The male principals were completed by Stanislav Pieczora, who performed the uncommon feat of doubling Monterone and Sparafucile. His commanding presence and impressive deep voice suitably rendered Sparr's bass bassness. As Gilda, Joan Butler sang the music of that sentimental, bewildered and unfortunate young lady with very pleasing effect. Her coloratura was fully equal to "Caro nome," and she gave the dramatic scenes with power and feeling. Betty Sagon did well in the small but important part of Maddalena, and other roles were well

rendered by Joseph Flood, Ralph Morris and Maureen Ryan. The chorus was quite at ease, the men giving of their best in the third act especially. The conductor was Vilem Tausky and the producer Sydney Russell.

## GAIETY THEATRE

Nightly 7.30. Matinee Sat. 2.30  
DUBLIN GRAND OPERA SOCIETY  
Presents

## TO-NIGHT RIGOLETTO

Walter Midgley, Joan Butler,  
Tom Williams, Betty Sagon,  
Tues., Thurs. and Sat. — TOSCA.  
Wed. and Fri. — RIGOLETTO.  
Saturday Mat. — LA TRAVIATA.  
BOOKING OPEN DAILY

## GAIETY THEATRE

Nightly 7.30. Matinee Saturday 2.30

DUBLIN GRAND OPERA SOCIETY  
Present. TO-NIGHT:

## LA TRAVIATA

ROSANNA CHRIS TOM  
GIANCOLA REUMER WILLIAMS



# "TOSCA" SUNG IN ITALIAN

"TOSCA" is allergic to English. I can't rightly remember when I last heard a Dublin performance of the opera completely in that language.

It has been heard in a mixture of English, Italian, and Dutch. Last evening at the Gaiety the Dublin Grand Opera Society presented—as it did last December—an Italian performance.

Ten years ago this might be held unfair to many opera-goers but the plot of "Tosca" is now familiar through repeated production.

The Vroons - Brouwenstijn-Kraus combination of last season will be hard to surpass. Vroons was to have sung last evening but a fall in Amsterdam, resulting in a broken arm, will, I hear, keep him off the stage for about a month.

A fellow-countryman and colleague at the Netherlands Opera, Christopher Reumer, took over the role of Mario. He has some of Vroon's physical impetuosity, though not all Vroon's vocal power or skill in phrasing. But he made an excellent impression with his singing.

Doris Doree, the American soprano from Covent Garden, was Tosca. This singer has a splendid sense of dramatic

values, in addition to a voice that is always full and clear.

Scarpia was Scipio Colombo, also a convincing actor, with a command of bass notes that held attention.

I liked Brendan Cavanagh's acting as a police agent and Joe Flood's as the sacristan. Martin Dempsey as the escaped prisoner sang well, but was tempted to overstress the man's agitation.

The scenery was adequate, although the effect of the Roman sky in the last act was marred by a wrinkled backcloth.

The conductor was Lieut.-Col. J. M. Doyle, who held a steady pace. The orchestra made few slips; the most noticeable was at the start of the last act.

J. J. F.

## GAIETY THEATRE

Nightly, 7.30 : Matinee, Saturday, 2.30

DUBLIN GRAND OPERA SOCIETY

Presents:

TO-NIGHT

TOSCA

GRE BROUWENSTYN  
CHRISTOPHER REUMER  
SCIPIO COLOMBO

—NEXT WEEK—

Mon., Tues. & Wed. ... Barber of Seville  
Thurs. & Sat. Evenings ... La Traviata  
Fri. Eve. & Sat. Mat. Barber of Seville

## "TOSCA" AT THE GAIETY

The applause at the close of the Dublin Grand Opera Society's presentation of "Tosca" at the Gaiety Theatre, Dublin, last night, was evidence of the appreciation of a big audience who had been thrilled by the singing and acting of Doris Doree in the title rôle. This guest singer, who was paying a return visit to Dublin, gave a wonderful reading of the character of the operatic star Tosca. Her singing of the great aria, "Visse d'arte," was a beautiful piece of interpretation. But she had grand supporting artists. One could not wish a better Scarpia than Scipio Colombo, a newcomer to Dublin. He has a lovely baritone voice, which was always well over the music. Christopher Reumer pleased immensely with his carefree acting and fresh, lyrical voice. He also seemed to be quite at ease with the Puccini music.

Of the smaller parts, one liked the delightful study of the sacristan by Joseph Flood, and Martin Dempsey's sturdy playing as the refugee, Angelotti.



# THE ORCHESTRA AND "TOSCA"

A CONVENTION in the world of knows exactly what is happening on and off-stage; a useful (and often necessary) rule, since it is not always possible to judge from what the performers say. To Puccini's "Tosca" this rule does not apply; even when, as last night at the Gaiety it was given wholly in Italian, and so was literally above many heads. The reason is that Puccini has made this a more symphonic tone-poem than an opera in the accepted sense; and the stage setting, it seems, is given only to heighten the effect.

This tale of love and passion and their tragic conflict is one clear out issues; but the orchestration is subtle and the outline delicate, though full of feeling and emotion. It is a rare blend of old, high tragedy with modern, impressionistic colourings, depending for its effect on lightness of touch and fineness in performance.

## OCCASIONAL HARSHNESS.

If there was anything lacking in last night's presentation it was just, this legato touch; for occasional harshness and irregularity in the orchestral ensemble rather spoiled some of the finer points that the singers had made.

Christopher Reumer's Cavaradossi was attractive, and the pure lyrical quality of the singing, though a little wanting in resonance in the lower register, was just what this music demands. Doris Doree was Tosca. Her voice, now gay, now sad, remarkably reflecting the changing tides of emotion that make her part what it is, was an instrument exquisitely keyed, full of light and shade. Scarpia was played by Scipio Colombo. It was a fine study of the sinister, sensual villain of the piece. His dramatic scene with Tosca in Act. II, was singing of a high order, and one could almost hate him!

## WANT OF POLISH

All these artists were attuned to the spirit of the music. Every line and phrase of their recitative moulded with delicate artistry to enhance the strange harmony of their big arias.

Singing of this quality demands a perfect orchestral background, for in Puccini the voices are as instruments scored into the complete fabric of sound. Much of the tense feeling that is the atmosphere of "Tosca" was lost in the want of polish that appeared from time to time. The opening of the final Act, leading to the haunting "E lucevan le stelle" was marred by some rough brasswork and a distinct slackening in the strings.

The minor parts were filled by Joseph Flood, Brendan Cavanagh, G. Mooney and Gus Madden, but the choral work off-stage was mainly hidden by the weight of the orchestra. Production was by Powell-Lloyd.

# Good Performance Of 'Tosca'

Continuing their season at the Gaiety Theatre last night, the Dublin Grand Opera Society gave a performance of "Tosca." It was well presented, production being by H. Powell-Lloyd, and it was sung throughout in Italian.

Doris Doree was the Tosca, Christopher Reumer the Cavaradossi, and Scipio Colombo the Scarpia. Lt.-Col. J. M. Doyle conducted.

Doris Doree, whose voice and style have varied considerably since I first heard her, gave a good characterisation and sang well. Christopher Reumer, making his first appearance in Dublin, was successful vocally, though less so histrionically.

The artist of the evening was undoubtedly Scipio Colombo. He has a fine voice of real Scarpian quality, which must have been what Puccini had in mind in his scoring of the accompanying orchestration.

The orchestral playing (leader Terry O'Connor) was fair in the quieter passages of the score, but appeared to be often uncertain and strident in fortissimi. At times, balance with the stage was upset, particularly at the end of the first act, where the whole ensemble was swamped in the orchestral surge.

Martin Dempsey, Brendan Cavanagh, Joseph Flood adequately filled the supporting cast.

R. J.

AT the moment the Dublin Grand Opera season is in full swing with all kinds of notabilities appearing as guest artists. During the week I met American-born Dorise Doree, a cabaret artist, who eventually wound up singing grand opera in the New York Metropolitan, Covent Garden and places like that.

Her real name is Dorise Kocitchak, and had she originally any dreams of becoming an opera star she might not have changed her surname. But in cabaret spheres something more glamorous and less difficult to pronounce was necessary, so for the sake of euphony and alliteration she plumped for "Doree."

As a child, Dorise won prizes and medals for dancing, so on finishing school she became a student of the American Academy of Dramatic Art. Nearing the end of her course her figure began to expand beyond the accepted ballet measurements, so she set up a dancing school and started training dance troupes.

## Night Club Singer

WHEN touring in Pennsylvania, a member of the troupe, the song and dance expert, became ill so she took over the part. Extensions of the costume were camouflaged with flowers and on to the stage she tripped, never before having danced or sung in public.

Several people liked her voice and persuaded her to apply for a voice training scholarship — which she won. As no provision had been made for "keep" she had to cast around for a job and got one singing song hits, baritone-fashion, in a night club. "I'd have sung bass for bread-and-butter, so why should anyone fuss?"

At the end of her scholarship she sent a recording of her voice to a wealthy cousin, who agreed to stake her for further training in New York. After two years she made her debut in "Aida" at the Met., and in 1946 was invited to sing in Covent Garden as guest artist. Not bad for a girl who never even saw an opera before 1939.

This is her third visit to Ireland, last Tuesday she sang "Tosca" in Italian, and if there are no changes in plans she'll be back here again for the D.G.O.S. winter season.

# GAIETY THEATRE

Nightly 7.30. Matinee, Sat., 2.30.  
Dublin Grand Opera Society  
Presents

TO-NIGHT

TOSCA

DORIS DOREE CHRIS REUMIN SCIPIO COLOMBO  
Wednesday and Friday—Rigoletto  
Thursday and Saturday—Tosca  
Saturday Matinee—La Traviata



THE first of two Sunday night concerts, sponsored by the Dublin Grand Opera Society in conjunction with Radio Eireann, was given at the Gaiety Theatre, last night.

Contributing to an orchestral and vocal programme were the Radio Eireann Symphony Orchestra, conducted by Lieut-Col. J. M. Doyle, and Walter Midgley, the distinguished English tenor, who sang two groups of songs with the orchestra, and a final group to the piano accompaniment of Gladys Vernon.

Mr. Midgley is endowed with a voice of considerable range and quality. His interpretations were careful in point of detail, although one would have liked a slower tempo in Massenet's "Dream Song", and the Puccini Aria "None Shall Sleep", to give these songs a more sensitive appeal.

His singing of the Flower Song (Carmen) and "Far from the World" (Traviata), while always musical, lacked the characteristic passionate urge in the former, and the pathetic appeal in the latter.

Walter Midgley was heard to best effect, however, in his final group which included a number of very popular encores. His singing of Bizet's majestic "Agnus Dei" had a great emotional appeal.

The orchestral contribution to the programme was, in some respects, rather disappointing. There was, no doubt, excellent precision, in the playing of the "Dance of the Comedians" from Smetana's "The Bartered Bride," but the humour and pathos of Rimsky-Korsakov's Spanish Caprice were hardly realised at all.

Once again the brass seemed off form, while, strangely enough, the wood wind had unpleasant moments also, particularly in the Dvorak Scherzo Capriccio.

Tschaikowsky's colourful and descriptive Fantasy overture, "Romeo and Juliet," lacked subtlety and refinement, also.

## Original Version of 'The Barber of Seville'

WHAT can be done as a result of revision and the remounting of a standard opera by a visiting repertory opera company under intelligent and imaginative guidance was exemplified in the Hamburg State Opera Company's production of "The Barber of Seville," which was given a full performance, in German, at the Gaiety Theatre, last night.

The size and enthusiasm of the audience seemed to indicate that the present-day opera-going public agree with Beethoven's advice to Rossini: "Give us plenty of Barbers."

The opera was given in its original version in which the spoken dialogue appears as sung recitative, the part of Rosina being taken by a mezzo-soprano. In consequence we are spared the excess of exuberance with which the character is usually invested.

In this part Annaliese Rothenberger was entirely successful. She has a voice of considerable purity and beauty, and fine technical accomplishment. All the graces which adorn Rossini's music were clearly and prettily sung.

Miss Rothenberger is also an engaging actress. She obviously enjoyed the humours of the part herself, and transmitted this enjoyment to the audience.

The other members of the cast headed by Horst Gunther as Figaro, Fritz Lehnert as Almaviva, Adolf Meyer-Bremen as Dr. Bartolo and Sigmund Roth as Basilio have all a sense of style and a freedom of expression that give added point to their fine singing.

Settings and production by Dr. Rennert are excellent, and the orchestral playing under Arthur Gruber is fully in keeping with the general level of the performance.

R. J.



# Production of 'La Traviata' Showed Some Imagination

**T**HERE was some imagination in the production of "La Traviata" by the Dublin Grand Opera Society at the Gaiety Theatre on Saturday.

We have been protesting against the same drab scenery being served up year after year, and I have been

inclined to agree with a distinguished English musical critic who advanced the view that he suspected the scenery for one opera was turned upside down and used for another.

The setting for the gambling scene in Act III was simplicity itself, with a back black drape and a table lighted by candles. It was welcome. The final scene—the death of Violetta—was also rearranged for the usual setting.

The title role was sung in Italian by Rosanna Giancola, the possessor of a soprano of beautiful velvet quality, and an ability to produce it with artistry. She lived—and died—the part and was fortunate in being physically attractive as well as displaying musical intelligence.

Chris Reumer appeared as Alfred, and his playing can be described as adequate. His singing seemed forced at times, and the voice lacked the warmth one would expect from the wayward character he was portraying.

Tom Williams as Germont Senior sang well in a rich baritone.

In the supporting roles, Jean Healy, who, incidentally won the Dramatic Cup at the Feis Ceoil the previous night, was outstanding as Flora. Here was good singing and confident acting. The choral work was very competent. Vilem Tausky conducted and secured some lovely tone from the strings in the preludes. Powell-Lloyd produced.

## GUEST SINGER WINS PRAISE IN VERDI OPERA

By JOSEPH O'NEILL,  
"Irish Independent" Music Critic.

The really pleasing feature of the Dublin Grand Opera Society's presentation of Verdi's "La Traviata," at the Gaiety, Dublin, was the performance of Rosanna Giancola. Her Violetta was an excellent portrayal. It was the subtlety of her singing that won admiration, and not any unusual brilliance of quality in her voice. In the second act her changes of tone colour were made with artistry and technical competence to suit the varying moods.

Chris. Reumer sang the part of Alfred. His vocal resources are limited and he seems to be superficial in his characterisation. Tom Williams is a full-blooded singer and he poured forth the music of the father in downright fashion.

### IMPROVED STANDARD

The Society has considerably improved its small part casting, giving a better balance to the whole performance. Here Joseph Flood, Brendan Cavanagh, Martin Dempsey, Jean Healy, Monica Condren do good work in rounding off detail with smoothness and clarity.

There is a good deal of choral singing in this opera, and the chorus make the most of the opportunities by colourful and competent singing. New settings for Act 2 and Act 4 were welcome indications of the Society's desire to improve the standard of presentation.



**B**LONGE blue-eyed Anneliese Rothenberger (seen here), 26-year-old German soprano.



# Hamburg Opera Singers In Superb Performance

By JOSEPH O'NEILL  
"Irish Independent" Music Critic

THE Dublin Grand Opera Society, in its season at the Gaiety Theatre, presented the Hamburg State Opera in a performance of "The Barber of Seville" (Rossini) which made theatrical history for Dublin. The revolutionary setting

by Alfred Siercke, which enabled the audience to enter numerous rooms in Dr. Bartolo's house, showed the modern approach to operatic production.

The setting was a substantial three-storied house, built front stage. Sliding panels opened the central hall-door, and first and second story rooms at either side. A central staircase figured with considerable effect in the general movement of the characters.

Dublin has been accustomed to a Dr. Bartolo who is a gouty, grotesque figure. The Hamburg State Opera gave us a natural schemer who had no eccentric make-up. But they gave us Adolf Meyer-Bremen to play the part, a comedian of unusual gifts, and a first-class actor-singer.

The part of his ward, Rosina, was taken by Annaliese Rothenberger, a delightful singer, with a lovely grace of movement, who is a consummate artist.

## DEBONAIR CHARACTER

Gay, debonaire Figaro was presented by Horst Günther, and the clear tenor voice of Fritz Lehnert gave pleasure as the Count. Basilio was played by Sigmund Roth, a fine singer with an excellent comedy sense. His "Scandal" song was brilliantly presented.

Hedy Gura was the Marcellina, and was always delightfully in the general picture.

It is the perfection of timing in action, the characterisation, the costumes and grouping, and the ingenious setting that makes this a remarkable operatic presentation.

The orchestra, members of Radio Eireann Symphony Orchestra, with leader Renzo Marchionni, share in the success to a marked degree. There was finesse in their playing and joyous rhythmic feeling. The conductor was Arthur Grüber, and producer, Dr. Günther Rennert.



# "Barber of Seville" is Transformed

DUBLIN opera-goers had plenty to talk about last night after they had seen the Hamburg State Opera's "Barber of Seville," presented during the Dublin Grand Opera Society's season at the Gaiety Theatre.

This opera is a comedy, but last night the comedy was emphasised to such an extent that seasoned opera fans gasped.

A Broadway "musical" could not equal the breathless speed or gusto with which the new "Barber" was given. The setting is a remarkable example of inventive genius. In the opening scene we have been accustomed to see

a section of Dr. Bartolo's house, but the Hamburg Company give us the entire frontage.

Then the main doors slide back to show the music and drawing rooms, while lattices on the first storey roll up to disclose Rosina's room on one side and the Doctor's study on the other.

A main staircase is used by the players when moving from one floor to the other. The

construction and conception is modern, but the general effect is in keeping with the period of the piece—and the action flowed smoothly with the obviation of scene changing.

All the performers possessed fine voices, but never once were they allowed to strive for vocal effect at the expense of production pace. Horst Gunther was an agile Figaro to whom the music presented no difficulties. His clowning at times had a touch of ballet.

## Packed House For 'La Boheme'

There appears to be no waning in the popularity of Puccini's "La Boheme," judging by the immense audience at last night's presentation in the Gaiety Theatre by the Dublin Grand Opera Society. It was one of the most successful productions of the season and concludes the series.

For the first time the Society introduced James Johnston in the part of Rudolf. His voice is full, rich and of lovely quality, and he uses it artistically, refusing to force it beyond the point where quality suffers. He has an easy stage presence.

The other Bohemians, Jess Walters, Stanilau Pieczora, Martin Dempsey, all sang and acted well.

Victoria Elliott invested the character of Mimi with the right degree of simplicity. Her singing had ease and fluency, and Arda Mandikian's Musetta had much to commend it, even if she was inclined to over-act in Act II and vocally dominate.

Lt.-Col. J. M. Doyle conducted, and the orchestral playing, although a little heavy at times on lyrical Puccini, was pliable and satisfactory.—R. J.

Rosina was played by Annaliese Rothenberger, who has a crystal-clear soprano which enabled her to sing "A Small Voice" with brilliance. She showed an infectious gaiety in her acting.

The massive figure and sonorous bass of Sigmund Roth suited the part of the lugubrious singing teacher, Basilio, down to the ground. Indeed, some of his rich low notes seemed to come from there.

Adolf Meyer-Bremen was a brisk Bartolo (again an excellent bass voice) and he indulged in hearty slapstick. A dashing Almaviva was presented by Fritz Lehnert and his solos were sung with delightful ease and purity. The supporting cast were polished.

For Dublin it is a new conception of the "Barber of Seville," even the dresses being unusual—rather more of the type we associate with "La Boheme." Still, a change from the bull-fighter regalia is welcomed.

Arthur Gruber conducted firmly and efficiently.

N.



By JOSEPH O'NEILL

"Irish Independent" Music Critic

THE sixth opera presented in the season at the Gaiety Theatre by the Dublin Grand Opera Society was Puccini's "La Boheme" which brought the welcome re-appearance of the Irish tenor, James Johnston, who sang the part of Rudolph.

There were many scenes of emotional intensity created by the three principal singers, Victoria Elliott (Mimi), James Johnston (Rudolph) and Jess Walters (Marcel), but they were at their best in Act 3. Here James Johnston sang, with great interpretative art, the passages where Rudolph confides in Marcel his love and anxiety for Mimi.

Victoria Elliott sang with rich-toned voice the passionate music of Mimi, and made artistic use of a lovely mezza voce.

#### FINE VITALITY

There was a fine vitality about the performance of Jess Walters as Marcel, who has a luscious baritone voice that he controls excellently in high-range singing.

Stanislav Pieczora held attention as Colline, especially in his singing of the Coat Song. The artistes filling other parts were Arda Mandikian (Musetta), Martin Dempsey (Schaunard), Joseph Flood (Benoit and Alcendora), Brendan Cavanagh and Gus Madden.

The complicated Cafe Momus Act was well controlled by conductor Lieut.-Col. J. M. Doyle, the choruses and general ensemble finding security in his direction.

The orchestra, with leader Terry O'Connor, gave effective playing to the score, but it was surprising to hear the piano where a harp was expected. Production was by Sidney Russell.

## HIGH STANDARD IN MOZART OPERA

By JOSEPH O'NEILL.

"Irish Independent" Music Critic.

THE second contribution by the Hamburg State Opera to the season of the Dublin Grand Opera Society, at the Gaiety Theatre, was Mozart's "Il Seraglio."

The company showed itself in a new aspect from that shown in the performance of Rossini's "Barber of Seville"; for, in this Mozart opera, the emphasis was on the brilliant vocalism which its performance demands.

Theo Hermann was a magnificent Osmin, taking the technical difficulties of his bass arias in his stride and giving them wonderful effect by his great miming, excellent comedy sense and perfect timing.

Clara Ebers sang the part of Constance, and her big second act aria aroused admiration and enthusiasm. Her vocal control in the exacting music showed a sure technique.

#### ACCOMPLISHED SINGER

The Belmont was Walter Geisler, whose singing of the tenor arias was also on a high level. The charming actress and accomplished singer, Anneliese Rothenberger, was ideally cast as Blonda. She was partnered by Kurt Marschner, as Pedrillo, whose pleasing light tenor voice and comedy acting gave great pleasure.

Guido Diemer filled the non-singing part of Selim Pasha in convincing fashion.

The performance was of the very high standard of artistic co-operation from principals, producer, scenic designers, conductor and orchestra, which has marked presentations by Hamburg State Opera as unique according to the general level of opera presentations in Dublin.





ARDA MANDIKIAN, star of the Greek opera, Athens, plays Musetta in the Dublin Grand Opera Society's production of Puccini's "La Bohème"

## A Brilliant 'Il Seraglio'

There are several distinguishing features in the production of Mozart's "Il Seraglio" at the Gaiety Theatre—the second production of this present season by the Hamburg State Opera artists in conjunction with the Dublin Grand Opera Society. First there is the faithfulness with which Dr. Gunther Rennert's production adheres to the style and period of the opera. There is in Clara Ebers as Constanze a true Mozartian Soprano, her voice enamellously agile, of large range and liquid clarity; tender, melting, but capable of a certain hard brilliance, what a Queen of the Night she could give us!

In Theo Hermann we had a superb Osmin, completely convincing, and he lavished his gifts on a characterisation that was overwhelming in its very exuberance. His singing of the two fine arias was a feature of the performance—a veritable vocal tour de force.

Annelin Rothenberger, Walter Geisler, Kurt Maischner and Guido Diemer also did fine work, and the team spirit was excellent. The production, too, is well mounted and colourfully dressed, and the supporting cast and chorus all give performances that have style, character and spontaneity.

Arthur Gruber, who conducted, secured some magnificent playing from the Radio Symphony Orchestra, and maintained a fine co-ordination of stage and orchestra.

R. J.

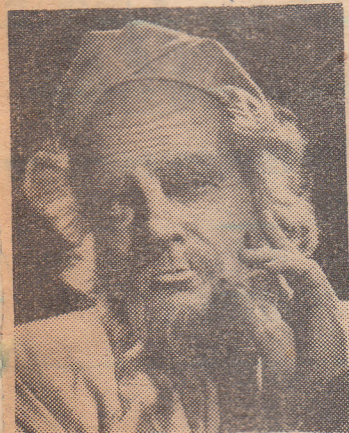
## GAIETY THEATRE

Dublin Grand Opera Society  
in conjunction with Radio  
Eireann presents

TO-NIGHT, FRIDAY AND SAT.  
MATINEE

## IL SERAGLIO

Thurs. and Sat. Evg.—LA BOHEME



THEO HERRMAN, of the Hamburg State Opera, as Osmin in Mozart's opera, "Il Seraglio," which will be broadcast from the Gaiety Theatre during the coming season of the Dublin Grand Opera Society.



## "LA TRAVIATA" AT GAIETY

THE ever-popular "La Traviata," an opera in which Verdi combines a credible and genuinely touching story with a wealth of unforgettable melody, was given at the Gaiety on Saturday afternoon as the third production of the present Dublin Grand Opera Society season.

The curtain rose on a new and beautiful first act setting—with subdued colours and lighting and plentiful use of curtains, somewhat in the manner employed by the Hamburg Opera in their last season here.

The third and fourth acts followed the same scheme; the second was a throw-back, giving us an interior for Violetta's villa that seemed almost to have real wallpaper. This new emphasis on scenery is a good sign. Apparently the Society is learning by example.

The opera was well sung by the principals and the smaller parts were in experienced and reliable hands. Rosanna Giancola gave a sensitive and sincere interpretation of the part of the much-misunderstood heroine; her grief in the second act and her death scene were managed with great artistry. The voice might be classed as a dramatic rather than a coloratura soprano. Her sustained singing had many imaginative and illuminating touches.

Alfred was performed by a Dutch tenor, Chris Reumer, who sang pleasantly for the most part but was occasionally at fault in the matter of intonation. His acting was "fidgety" and overloaded with conventional gestures. More restrained and impressive was the solid figure of the father, presented by the accomplished Tom Williams, whose singing was noteworthy for its resonance, feeling and authority.

Among the supporting cast outstanding were Joseph Flood, Jean Healy, Brendan Cavanagh, Martin Dempsey, and the chorus gave many moments of pleasure, especially at the climax of the third act. Vilem Tausky brought stage and orchestra safely through the score, with all its variety, beauty and subtlety. Powell Lloyd was the producer.

## HAMBURG STATE OPERA IN "BARBER OF SEVILLE"

FOR the second portion of the Dublin Grand Opera Society's season at the Gaiety, the Hamburg State Opera joined forces with the resident body to give us "The Barber of Seville" last night.

This German version of the old favourite was quite new to Dublin and quite a revelation it was. The characters were made figures of classic comedy without being unduly fantastically—and on the stage the tendency to let comedy degenerate into farce is often well nigh irresistible. The period was stepped forward from the customary 18th century, with its men in silk and wigs and silver buckles, to the mid-19th.

The setting was ingenious. Dr. Bartolo's house stayed put the whole night. It was like looking at a doll's house with the front wall removed. Convenient sun-blinds did the duty of blotting out the rooms not required by the action at any particular time and rose obediently when purpose called. A spiral staircase running through the centre of the domicile conveyed a piquant Heath Robinson-ish impression, altogether in harmony with the general atmosphere of the romp.

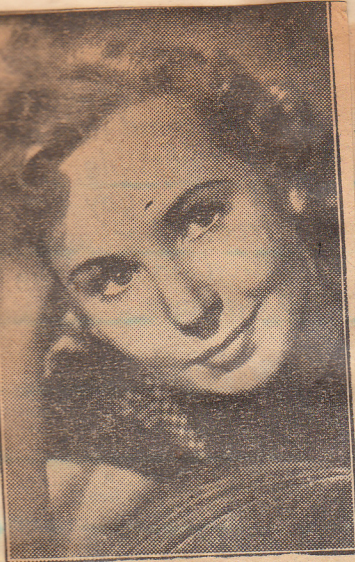
The main impression conveyed by the performance was the remarkable powers of characterisation possessed by these German players. Never could there be a more sprightly, gay, resourceful Figaro than the ebullient barber of Horst Gunther. The famous patter song was a masterpiece of breath control and given with an abundance of illustrative detail and vigorous action. Bartolo, by Adolf Meyer-Bremen, was another gem, with a mobility of facial expression that gave comic point to all the goings-on of the scheming old gentleman.

### TWO LOVERS

The preternaturally solemn Basilio also found an ideal interpreter in Sigmund Roth, possessed of a voice which could, when required, sound vast depths of bass boomings. The two lovers in this odd world of romance and intrigue were played by Fritz Lehnert and Annaliese Rothenberger—the one a hearty and determined fellow, but endowed with ease and elegance and a tenor voice of pure quality, and the other a charming, trim creature upon whose flexible soprano the exacting music flowed effortlessly. Hedy Gura was an excellent Marcellina. It was characteristic of the company that the tiny parts of the two servants and the notary were distinct comedy creations.

Local singers fitted well into the picture as the chorus, and the score was beautifully rendered under Arthur Gruber. The playing of the familiar overture was remarkable for the graceful work of the strings. Production was by Dr. Gunther Rennert.





Anneliese Rothenberger.

## LAST NIGHT AT THE OPERA

# Mozart Comedy by Hamburg Artistes

"TOO many notes, my dear Mozart," the Emperor Joseph II is reported to have said after a private hearing of "The Abduction from the Harem."

The composer acidly replied, "Your Majesty, there are just as many as there ought to be."

Last evening's presentation of the work at the **Gaiety** by the Hamburg State Opera was, for the great mass of opera-lovers in Dublin, in the nature of a premiere. It is a very long time since this city last witnessed a professional performance of the opera.

"The Abduction" (or "Il Seraglio," as it is more commonly known from its Italian title) is a net of vocal difficulties. In it is one of the most famous of all coloratura arias ("Tortures of every description"), requiring the principal soprano to trill over two octaves.

The bass, too, requires a similar vocal proficiency, so it is easy to understand why performances have been so rare.

Despite its vocal displays, "the Abduction" is not the Mozart of "Don Giovanni" or of "Cosi fan Tutte." Mozart took a delight in repetition; here he seems to revel in it.



There is precious little action. The story is of the flimsiest sort, concerning the captivity of a soulful Spanish lady and her pert English maid in a Turkish palace and of their eventual release, with their lovers by the kindly Pasha.

The German singers brought to the performance their own special relish and colour. Clara Ebers, as the Spanish lady, encompassed the difficult coloratura arias, and Walter Geisler, as her lover, sang conscientiously. Theo Herman with his very lively bass voice, made of the Keeper of the Harem a Fastaffian figure of fun. Kurt Marschner also added to the revelry.

But it was to Anneliese Rothenberger to whom—as in "the Barber of Seville" in which she portrayed Rosina—the audience gave its heart. Her personality is a winning one and her voice has the freshness of a morning in May, 1951 excepted), while her looks would make a film star run to a beauty parlour.

Guido Diemer had the non-singing role of the Pasha. Arthur Grueber conducted the performance, to which members of the Dublin Grand Opera Society also contributed.

The single setting—outside the Pasha's Palace—had none of the marvels of "The Barber" set, and was built on conventional lines. I do not know if the back-cloth representing the sky is the one previously seen in "Tosca," but it needs pressing.

J. J. F.





DONIS DONEE  
AS  
"TOSCA"  
TUE MAY 8<sup>TH</sup> ONLY



# FIRST WEEK MAY 7TH.

MON "RIGOLETTO" con: - V. TAUSKY  
 TOM WILLIAMS - JOAN BUTLER  
 WALTER MIDDLEY - BETTY SAGON  
 STANISLAU PIECZKA - JOSEPH FLOOD

TUE "TOSCA" DORA CHAS SCIPIO  
 DORÉE REUMER COLOMBO  
 con: - JOSEPH MARTIN  
 LIEUT. DOYLE FLOOD DEMPSEY

WED "RIGOLETTO" VERA TERRY - BETTY SAGON  
 con: - WALTER MIDDLEY - TOM WILLIAMS  
 V. TAUSKY STANISLAU PIECZKA - JOSEPH FLOOD

THURS "TOSCA" con: - LIEUT. DOYLE  
 GRE BROUWENSTYN - CHRIS REUMER  
 SCIPIO COLOMBO  
 JOSEPH FLOOD - MARTIN DEMPSEY

FRI "RIGOLETTO" WALTER MIDDLEY  
 con: - V. TAUSKY JOAN BUTLER  
 TOM WILLIAMS  
 BETTY SAGON  
 STANISLAU PIECZKA  
 JOSEPH FLOOD

SAT "LA TRAVIATA" con: - VERA TAUSKY  
 ROSANNA GIONCOCA  
 MAT CHRIS REUMER - TOM WILLIAMS  
 JOSEPH FLOOD - MARTIN DEMPSEY

SAT "TOSCA" con: - LIEUT. DOYLE  
 GRE BROUWENSTYN  
 CHRIS REUMER - SCIPIO COLOMBO  
 EVEN JOSEPH FLOOD - MARTIN DEMPSEY



SECOND WEEK MAY 14TH

MON

HAMBURG STATE OPERA  
IN "THE BARBER OF SEVILLE"

TUE

"THE BARBER OF SEVILLE"  
WITH HAMBURG STATE OPERA

WED

"THE BARBER OF SEVILLE"  
WITH HAMBURG STATE OPERA

THURS

"LA TRAVIATA" COND: - LIEUT. DOYLE

ROSANNA GIONCOLA

CHAS REUMER

TOM WILLIAMS

JOSEPH FLOOD - MARTIN DEMPSEY

FRI

THE HAMBURG STATE OPERA  
IN  
"THE BARBER OF SEVILLE"

SAT

"The Barber of Seville"

MAT

with the HAMBURG STATE OPERA

SAT

"LA TRAVIATA" COND: - LIEUT. DOYLE

EVEN

ROSANNA GIONCOLA

CHAS REUMER

TOM WILLIAMS

MARTIN DEMPSEY

JOSEPH FLOOD



THIRD WEEK MAY 21ST.

MON "THE BARBER OF SEVILLE"  
— WITH THE HAMBURG STATE OPERA

TUE "IL SERAGLIO"

— WITH THE HAMBURG STATE OPERA

WED "IL SERAGLIO"

— WITH THE HAMBURG STATE OPERA

THURS "LA BOHEME" CON:-LIEU. DOYLE

VICTORIA ELLIOTT

ARDA MANDIKIAN

JAMES JOHNSTON

JESS WALTERS

STANISLAV PIECZURA

MARTIN DEMPSEY

JOSEPH FLOOD

FRI "IL SERAGLIO"

— WITH THE HAMBURG STATE OPERA

SAT "IL SERAGLIO"

MAT WITH THE HAMBURG STATE OPERA

SAT "LA BOHEME"

EVEN

VICTORIA ELLIOTT

ARDA MANDIKIAN

JAMES JOHNSTON

JESS. WALTERS

STANISLAV PIECZURA

MARTIN DEMPSEY - JOSEPH FLOOD



# GAIETY THEATRE

3rd to 20th December, 1951

## DUBLIN

### GRAND OPERA SOCIETY

Presents

The Force of Destiny (Verdi)  
 Il Trovatore ..... (Verdi)  
 Carmen ..... (Bizet)  
 Faust ..... (Gounod)  
 Madame Butterfly (Puccini)  
 (in conjunction with Radio Eireann)

#### Guest Artists:—

Franziska Petri, Prima-Donna, Stadt-Theater, Lucerne.

Kyra Vayne, Eminent European Soprano.

Veronica Dunne, Soprano.

Amy Shuard, Soprano—Sadlers Wells Opera.

Victoria Elliott, Soprano—Sadlers Wells Opera.

Patricia Black, Contralto.

Josephine O'Hagan, Soprano.

Patricia Lawlor, Mezzo Soprano.

Betty Sagon, Contralto.

Frans Vroons, Royal Netherlands Opera.

James Johnston, Covent Garden Opera.

Corrado D'Ottavi, Tenor—Rome Opera.

Joseph Flood, Tenor.

Brendan Cavanagh, Tenor.

Bruce Dargaval, Baritone—Edinburgh Festival.

Roderick Jones, Sadlers Wells Opera.

Alfred Orda, Baritone—Paris Opera.

Howell Glynn, Covent Garden Opera.

Ernest Davies, Covent Garden Opera.

Martin Dempsey, Bass Baritone.

Sam Mooney, Baritone.

Rowland Jones, Tenor, Sadlers Wells Opera.

Conductors: Lt.-Col. J. M. Doyle and Vilem Tausky.

Producers: Powell Lloyd and Sydney Russell.

Leaders of Orchestra: Renzo Mar-

chionni and Terry O'Connor.

Chorus Master: Dr. H. Waldemar

Rosen.

NOTE — The part of Leonora in Il

Trovatore will be sung by Franziska

Petri.



Kyra Vayne, who will appear as Leonore in Verdi's "Force of Destiny," which the Dublin Grand Opera Society are producing at the Gaiety



Alfred Orda, the young Polish baritone, who will sing the role of the Consul in "Madame Butterfly" and the Toreador in "Carmen" for the Dublin Grand Opera Society at the Gaiety next month.

## Veronica Dunne

There will be five productions—"Carmen," "Il Trovatore," "Faust," "Butterfly" and "The Force of Destiny."

The last-named work has not been seen in Dublin for 40 years.

Veronica Dunne, the brilliant young Dublin soprano, who made her operatic debut in the Society as Micaela in "Carmen" a few seasons ago while on holiday from Italy where she has been studying, has been chosen for Marguerite in "Faust."

Amy Shuard, the Sadler's Wells soprano will be Butterfly, with Franz Vroons as Pinkerton

## Polish Baritone

The Sharpless will be Alfred Orda, a Polish baritone new to Dublin. Orda was in his country's Army during the German blitzkrieg on Poland. After the defeat he escaped to the West.

The other principal tenors, in addition to Vroons, are James Johnston, Rowland Jones and the Italian Corrado d'Ottavi. Howell Glynn, Bruce Dargavel (the singing voice of Hoffman in the recent film), Roderick Jones, Ernest Davies and Orda are the leading baritones.

In addition to Amy Shuard and Veronica Dunne, the star sopranos are Kyra Vayne, Franziska Petri from Switzerland and Victoria Elliott.

Patricia Black—who will shortly be leaving for America—and Betty Sagon will sing the contralto roles.



★ THE HONOURS were fairly well divided in last evening's presentation of "Carmen" by the Dublin Grand Opera Society at the Gaiety.

The first act unquestionably was Patricia Black's (Carmen); the second, Frans Vroons's (Don Jose); the third, Veronica Dunne's (Micaela).

The experience which she has gained in the English theatre has considerably enriched Miss Black's portrayal of the gipsy; the actress is now in full command of the role. She made a striking first entrance; immediately captured the mocking qualities latent in the "Habanera," song, and gave a splendid vocal account of the attractions of Lillias Pastia's tavern.

Vroons, who had been somewhat staccato in the opening act, found his best form in the Flower Song in the second.

Obviously, the English words were a trifle worrying, because in an encore—the only one of the night—he sang the aria in French, with, it may be said, greater relish and of smoother quality than he did in English. His dishevelled, demented Don Jose of the final act was a grand piece of operatic acting.

The Dublin Grand Opera Society opened its winter season at the Gaiety Theatre, Dublin, last night with Bizet's "Carmen." It was a colourful and satisfying performance. Patricia Black, returning from her long spell in London played Carmen with impelling force. Perhaps this Carmen is not the wayward fickle light-of-love of Prosper Merimee, but rather the sophisticated man-hunter, taking and throwing lovers aside like broken reeds. In that vein it was splendidly acted, the singing was always well in the mood. Veronica Dunne played Michaela sympathetically, while Josephine O'Hagan was successful as the gypsy, Frasquita, and was a good leader for the quartet — Jean Healy (Mercedes), Sam Mooney (Dancairo) and J. Flood (Pemenado). Franz Vroons sang the rôle of Don Jose with great verve. His "Flower Song" was a wonderful study in interpretation. The Escamillo was Alfred Orda who has a baritone voice of distinctive quality. Lt.-Col. J. M. Doyle conducted.

Veronica Dunne has improved immeasurably. Since she made her operatic debut with this Society as Micaela, she has had a further period of study in Italy.

I said of her first portrayal two years ago that we had a star in the making. After this second portrayal it can be stated that a star has triumphantly arrived. Miss Dunne made a deep impression in the first act, and in the third gave a brilliant rendering of the principal aria. Her smooth, effortless singing was a continuous delight. I have never heard this air better sung.

Alfred Orda's Toreador projected the conceit of the role. This Polish baritone has a voice of ample depth. He took the famous air slower than usual; like Vroons, the English translation seemed to present some difficulties.

Josephine O'Hagan as Frasquita never made a false step; a very satisfying supporting performance. Martin Dempsey sang conscientiously as Zuriga, but was troubled by an outside helmet and jacket.

The strong chorus sang with fine vigour, and there were very few lapses. The dancing in the second act was amateurish; wisely there was no repeat in the final act.

The performance was conducted with a sure hand by Lieut. Col. J. M. Doyle.

There was entirely new scenery not quite up to the best metropolitan standards, but a welcome change from the mock-Elizabethan sets of previous productions of this work.

## GAIETY THEATRE

Nightly 7.30, Matinee Sat. 2.30

Dublin Grand Opera Society

TO-NIGHT  
7.30

## CARMEN

Patricia Black, Franz Vroons,  
Alfred Orda, Veronica Dunne  
Conductor ..... Lt.-Col. J. M. Doyle

Tues., Thurs. & Sat. .... FAUST

Wed. & Fri., MADAME BUTTERFLY

Saturday Matinee ..... CARMEN



BY JOSEPH O'NEILL

"Irish Independent" Music Critic

THE Dublin Grand Opera Society opened its three weeks' season at the Gaiety Theatre with a performance of Bizet's "Carmen," the title role of which was taken by the Dublin singer, Patricia Black, and the important soprano part of Micaela was also filled by a Dublin artist, Veronica Dunne.

With smaller parts filled by Sam Mooney, Joseph Flood, Martin Dempsey, Brendan Cavanagh, Josephine O'Hagan and Jean Healy, in extremely competent fashion the Society lived up to its title in a fine way, with Dublin artists filling almost the entire cast, and with the opera under the musical direction of the Dublin musician, Lt.-Col. J. M. Doyle.

The local chorus showed an increased confidence in their singing and a better musical appreciation of their work. There was a commendable clarity of diction in all the choruses, and a more easy movement of the general body in entrance and exits.

**DIFFICULT ROLE**

Patricia Black's portrayal of Carmen is familiar to Dublin audiences, as she has taken this role in the Society's productions many times. In one of the most difficult operatic roles to interpret, she has established herself in it by the force of her personality and the attractive quality of her voice.

Veronica Dunne revealed a splendid quality of voice in her singing of Micaela's music. An easy vocal production and fine resonance of tone made her performance effective. A more careful attention to purity of vowel formation would make for clearer diction.

The Don Jose of Frans Vroons was brilliantly effective, and the other guest artist, Alfred Orda in the part of Escamillo was welcomed for his rich singing of the Toreador song.

There was a general security and competence in the presentation and some new settings were appreciated. Production was very well done by Powell Lloyd.

Leader of the orchestra was Terry O'Connor and Lt.-Col. J. M. Doyle was securely in command of the performance.

Gaiety—A very notable feature of the performance of "Carmen," which opened the Dublin Grand Opera Society's season last night was the care given to the lesser roles. The small tenor part of Morales, who flourishes for a few brief but quite important moments in the first act and then is heard no more, usually passes unnoticed by the audience; but Brendan Cavanagh gave it distinction last night, singing with beautiful tone and clarity and conveying the situation perfectly. Then we had Sam Mooney and Joseph Flood as the pair of rugged and serio-comic smugglers, repeating old and well-established successes, while the reliable and accomplished Josephine O'Hagan and Jean Healy as her worthy partner, made vivid living characters of their two lady friends. The four with Patricia Black in the title role gave a sparkling rendering of the lively and tricky quintet in the second act.

Miss Black's Carmen is very well known to Dublin audiences—in fact, it is strange to say, the only Carmen we have had here since the Carl Rosa people ceased to visit us more than fifteen years ago. It is not her best part; her interpretation has more languorousness and posturing than fierce vitality, but she does justice to the music and presents an attractive appearance on the stage. The Don Jose was another favourite artist who has played the part in Dublin before—Franz Vroons, the Dutch tenor. It is an admirable rendering, a careful study of a character combining noble aspirations and dignity with emotional extravagance and utter recklessness.

His voice is a tenor of particularly sweet quality and of a sensitiveness capable of conveying perfectly all the changing emotions of the part. The Escamillo was a newcomer to the company, Alfred Orda, who gave a rather genteel account of the proud and arrogant, toreador, and Martin Dempsey did very well in the interesting role of the good-natured captain Zuniga. Veronica Dunne, who made her operatic debut on the same stage in the same part last year, sang Micaela's music with winning effect and made the simple village maiden quite a pathetic figure.

The chorus sang with vigour and spirit and got well through the not-so-easy rhythmical problems in the first act, and the boys deserve a special word of praise for their accurate rendering of "When the soldiers mount on guard." The settings, new and modern in style, presented pretty pictures, and the grouping was always pleasing and orderly. Powell Lloyd produced, and the conductor was Lieut.-Col. J. M. Doyle.

Tonight—"Faust."

BIZET'S "Carmen" is to-day one of the most famous of French operas; appreciated alike by the musician, who realises the skill with which Bizet has treated the subject, and by the amateur, who is carried away by the colour and verve of the opera.

The opera was very well produced at the Gaiety Theatre last night by the Dublin Grand Opera Society.

It is well cast, excellently sung, and imaginatively mounted and dressed. The producer, Powell Lloyd, has concentrated on realism and effective groupings, and Miss G. Eustace has provided four scenes that have their maximum of effectiveness when viewed in perspective from the back of the theatre.

Lt.-Col. J. M. Doyle, who conducted, dealt very heavily at times with Bizet's masterpiece as a work of music, and although there were compensations in subtlety and in the delicacy with which the many familiar things were presented—the extracts from the music act—there were many instances of second-rhythmical insecurity, momentary lapses and shaky entries.

As Carmen, Patricia Black's characterisation is as good as ever, although her vocal intonation was not always so true. Frans Vroons, again was dramatically in his best form, but on this occasion he sang carefully rather than brilliantly.

One of the main features of the performance was the impressive singing of Veronica Dunne as Micaela. Her third act aria was arresting and beautifully encompassed vocally. She has the right simplicity and sincerity of manner; indeed, this part has great character and is much better than her previous appearance a few seasons ago in this role.

The toreador music, with Alfred Orda, as a very tender and amorous bull-fighter, had little of its accustomed excitement, but the smaller parts are all in good hands. The chorus, particularly the ladies, sang lustily and with fine tone, and the ensembles in Act III, "the Card Trio," were effective, also the orchestral preludes.

R. J.

# GAIETY THEATRE

Nightly, 7.30. Matinee Sat., 2.30.

Dublin Grand Opera Society

TO-NIGHT  
AT 7.30 **FAUST**

Veronica Dunne, James Johnston

Bruce Dargaval, Howell Glynn

Conductor—Lt.-Col. J. M. Doyle.



By JOSEPH O'NEILL  
 "Irish Independent" Music Critic.

**G**OUNOD'S "Faust" was the second opera to be given in the Dublin Grand Opera Society's season at the Gaiety Theatre, when the star role of Marguerite was entrusted to the young Dublin soprano, Veronica Dunne, who scored a personal triumph.

It was a tremendous responsibility to place upon the shoulders of a singer who is just beginning an operatic career, and the acceptance of the part by Veronica Dunne is indicative of her courageous approach to her art.

In addition to this courage, she has the musical ability and voice, and an, as yet, untrained, but spontaneous histrionic sense, all of which supported her in her great adventure. There was an amazing security in her performance which aroused admiration. There is a brilliance of quality in her high register, but a fuller and more resonant tone is needed in the lower register to round off a fine vocal equipment.

The important part of Siebel gave Patricia Lawlor her operatic debut. This singer showed promise of better performances when she secures more poise and conquers self-consciousness, as her voice is of very good quality and has the necessary resonance for operatic singing.

#### SUBTLE TOUCHES

James Johnston once more delighted with his rich singing of the part of Faust. Howell Glynnne was a dominant Mephistopheles, leavening the sinisterness of the character with subtle humorous touches.

A new role in Dublin for the popular baritone Bruce Dargavel was that of Valentine, and he made the part stand out as of more than usual importance by his great range of singing and his sincerity in characterisation. Ralph Morris as Wagner and Anne Bishop as Martha

showed up well in the smaller parts.

The choruses were well sung, the tone quality being good and the diction clear. There was less virility than expected in such choruses as "The Soldiers," which failed to stir a receptive audience to any great enthusiasm, but there was a welcome absence of roughness in the general choral singing.

Lieut.-Col. J. M. Doyle, conducted a very pleasing performance, with Sydney Russell guiding a smooth production.

**T**HE Dublin Grand Opera Society's presentation of "Faust" at the Gaiety Theatre, last night, was much enjoyed by a very large audience.

It is, of course, the opera of the man in the street; and its every tune is known, if not to every schoolboy, then to some member of each family circle. It is, in fact, like Shakespeare—"full of quotations" and tuneful ones at that, and so one may be fairly safe in asserting that, in spite of its weaknesses, it has something that will ensure continued popularity.

Interest in the vocal part of the performance centred mainly in Veronica Dunne's first appearance as Marguerite, and this was undoubtedly the finest performance of the evening.

Not only was her singing of the highest order throughout, but her acting had a full appreciation of the importance of detail.

All the shades of emotion which make the character such a complex one were most subtly suggested, and it was done without any underlining. Obviously, Miss Dunne is destined for a great success as an operatic artist.

Several distinguished singers have been heard in this country in the role of "Faust"—but it is doubtful if that beautiful lyric aria "All hail, thou dwelling" ever has been delivered here with more exquisite phrasing than by James Johnston, who sang all Gounod's impassioned outbursts with fervid expression. This is one of his best roles.

Howell Glynnne's "Mephistopheles" was magnificent, rich in experience and most clearly sung. Patricia Lawlor, as Siebel, sang bravely and more than competently. Bruce Dargavel was in excellent voice as Valentine, and it was good to hear the opening aria sung for once in its correct key.

Lt.-Col. J. M. Doyle conducted and the orchestral playing was mainly sensitive and well-balanced.

The Chorus managed their heavy task remarkably well and with a little more rehearsal will improve still further.

Sydney Russell produced the opera.  
 E.J.

## GAIETY THEATRE

Nightly 7.30 11 Matinee Sat. 2.30

Dublin Grand Opera Society

TO-NIGHT AND FRIDAY

### MADAME BUTTERFLY

AMY SHUARD, BETTY SAGON  
 FRANZ VROONS, ALFRED ORDA.

Conductor: VILEM TAUSKY



## Dublin Soprano's Triumph As Marguerite

INTEREST in last night's production of "Faust" by the Dublin Grand Opera Society, at the Gaiety, centred largely around the appearance of the Dublin soprano, Veronica Dunne, in the role of Marguerite. Her vocal equipment encompassed all the heavy demands of the part and she suggested convincingly the sincerity and the innocence of this distinguished operatic heroine.

She sang with purity of tone and smoothness of production. It was, indeed, a personal triumph for this young singer, and a most auspicious debut in this famous role.

James Johnston, as Faust, was a great success also. His voice, even in moments of stress, was never forced.

### AS MEPHISTOPHELES

And what a capital Mephistopheles Howell Glynne made! Vocally he was well within the part his voice is mellow and pleasant with just the amount of sonority the music requires, and it is especially well managed in ensemble.

Bruce Dargavel's Valentine was another outstanding performance. He had the easy confidence that is essential. Patricia Lawlor made the character of Siebel most attractive. Ralph Morris (Wagner) and Ann Bishop (Martha) completed an excellent cast.

Miss G. Eustace's sets were both attractive and distinctive, whilst Sydney Russell's production was careful to detail and, generally speaking, imaginative.

The singing of the chorus was a feature of the performance, although their deportment on the stage could have been managed more skilfully.

Lieut.-Col. J. M. Doyle took the score along at a brisk pace. The leader of the orchestra was Terry O'Connor.

Veronica Dunne, the young Irish soprano, just back from Italy, scored a brilliant success when she sang the rôle of Marguerite, in the Dublin Grand Opera Society's presentation of "Faust," at the Gaiety Theatre, Dublin, last night. She was always singing with exquisite purity of tone and sincerity. Her diction is admirable, and her acting quite good, if a little restless. The Faust was James Johnston, and one has rarely heard this Belfast tenor in better form. Howell Glynne was the Mephistopheles, and fairly dominated the opera with his superb acting and singing. Another splendid performance was that of Bruce Dargaval as Valentine. Patricia Lawlor essayed the part of Siebel bravely, and she should do better with experience. Ann Bishop filled the little part of Martha neatly, and Ralph Morris sang the Wagner part commendably.

## GAITY THEATRE

Nightly, 7.30; Matinee Sat., 2.30

Dublin Grand Opera Society

TO-NIGHT  
7.30

## FAUST

Veronica Dunne, Rowland Jones  
Patricia Lawlor

Howell Glynne, Bruce Dargaval  
Conductor—LT.-COL. J. M. DOYLE

### NEXT WEEK

Monday Evening and Sat. Mat.—  
MADAME BUTTERFLY; Tues. and  
Fri. Evening—FORCE OF DESTINY;  
Wed. Evening—CARMEN; Thurs.  
and Sat. Evening—IL TROVATORE

## Memorable 'Butterfly'

LAST night's visit to the Gaiety Theatre for a performance of "Madam Butterfly," by the Dublin Grand Opera Society, was rewarded by some of the best orchestral playing I can remember having heard there.

The quality of tone was uniformly good, delicately adjusted in the quieter passages and brilliant without a suggestion of stridency in fortissimi.

There may have been, here and there, a tremor of uncertainty of pitch from flute or clarinet or a hint of querulousness in the voice of the cello, but these were remarkable for their rarity.

The chording of the horns was exemplary, the brass was bland and steady, whilst the strings had body and a responsiveness that must have gladdened the heart of the conductor.

The result was that we heard "Madam Butterfly" under the best possible conditions, and Vilem Tausky, who conducted the Radio Eireann Symphony Orchestra (leader, Renzo Marchionni), must be congratulated on a really first-rate achievement.

### Ideally Suited

It was not surprising that there was response also from the stage. Amy Shuard as Cho-Cho-San is ideally suited to the role. It was an interpretation that stressed the mature side of the complex nature of the character.

Miss Shuard has the personality to make this reading of the part consistently interesting, and the heroics of her conception were suitably backed by the breadth and power of her singing.

Franz Vroons brings the right degree of infatuation and insouciance to the rôle of Pinkerton, and his powerful voice was particularly inspiring in the love scene at the end of the first act.

Betty Sagon is a devoted and not too fussy Suzuki, her voice combines quality and power and is effective throughout its range.

Alfred Orda, as Sharpless, succeeds nobly in the difficult situations he is called upon to handle.

The chorus in the marriage scene makes a picturesque background and sing well, and the production by Sydney Russell, and sets by Miss S. Eustace are most commendable.

R. J.



**WHEN** you get all the singers uniformly good you get an excellent opera. That was the case last night in the Gaiety Theatre, when the Dublin Grand Opera Society presented "Faust."

Too often have we seen (and heard) minor roles filled—or semi-filled—inefficiently, but the singers of the minor roles last night emulated the principals who did not put a larynx wrong.

they could have put more enthusiasm and bite into the martial choruses.

The orchestra had good tone, but no sparkle. Lieut.-Col. J. M. Doyle conducted, and Sydney Russell produced.

## Guest Artiste's Superb Singing Of Title Role

By JOSEPH O'NEILL

"Irish Independent" Music Critic  
**P**UCCINI'S "Madame Butterfly"

was the third opera to be presented by the Dublin Grand Opera Society in its season at the Gaiety Theatre, in collaboration with the Directors of Radio Eireann. Sung in Italian and English, its principal attraction was the brilliant characterisation of the title role by Amy Shuard of the Sadlers Wells Opera.

From her first entrance to the conclusion of the opera, this artiste conveyed the varying moods of the Japanese girl who had too much faith in her American lover. There was a passionate surge in her first act singing to and with her lover, Pinkerton, sung by Frans Vroons, and the final duet was given a grand performance.

In the second act, Amy Shuard's interpretative art was at its height. The singing of "One Fine Day" told of heartfelt feeling and was not separated from the opera as a special demonstrative aria. When it came to "saving face" with Consul, Goro, and Prince, the dignity of her bearing and her colourful singing carried the part with the utmost conviction.

### STILTED ACTING

The disappointments in the general presentation of the opera came with the stilted performance of Alfred Orda as "Sharpless," the U.S. Consul, whose pleasing baritone could not compensate for his ineffective portrayal of the part.

In the small parts, Joseph Flood, as the marriage broker, was outstanding, with confident control of the stage situation and clear diction. Sam Mooney, as the Bonze, and Martin Dempsey, as the Prince, also filled the picture.

The Pinkerton of Frans Vroons, sung in Italian, was also a brilliant conception. It had the carefree

indulgence of the ardent lover who closed his mind to his ultimate responsibility in the acquiring of a wife under a foreign law, and was sung in splendid fashion.

Vilem Tausky conducted, and the fine opportunities for orchestral collaboration in the plot, both by motif and mood illustration, were excellently availed of in colourful playing. Leader of the orchestra was Ranzo Marchionni. Production was by Sidney Russell.



Veronica Dunne

For Dublin people, the event of the night was the remarkable success of Veronica Dunne as Marguerite, a most exacting role.

She gave a splendid performance. Her voice is rich and flexible, with almost a mezzo richness, and she used it like a well-tuned instrument.

Her acting was in keeping with her singing, and certainly she did not spare herself physically, especially in the faint during the Church Scene. The Jewel Song had the requisite brilliance and the Spinning Song, with its simple rhythm, brought out the fine tone.

### Unusual Clarity

Howell Glynn's Mephistopheles was a carefully calculated piece of villainy.

His magnificent bass voice had an unusual clarity and carrying power.

In the solos, he made every use of its resources, while in the concerted pieces it held the balance even on the lowest notes. His acting was economic of gesture, but the impression was unmistakable.

### Bright Young Spark

James Johnston, once he shed his beard in Act I, was a vigorous young man who looked the part of a "bright young spark." There were times when he seemed to be conserving his voice, but in the dramatic scenes he showed great power.

Bruce Dargavel as Valentine, was every inch a soldier, vocally and histrionically.

There was an underlying tenderness in "Even Bravest Hearts," while his singing in the Death Scene was magnificent.

Patricia Lawlor (Siebel) has an excellent clear voice, though she seemed a trifle stilted in her acting—a matter which can be easily remedied.

Ann Bishop, as Martha, and Ralph Morris, as Wagner, were very good, indeed.

The chorus sang evenly, though

## GAIETY THEATRE

Nightly 7.30. Matinee Sat. 2.30  
Dublin Grand Opera Society

— TO-NIGHT —

### MADAME BUTTERFLY

Amy Shuard Betty Sagon  
Franz Vroons Alfred Orda  
Conductor—VILEM TAUSKY

Saturday Matinee—CARMEN  
Saturday Evening—FAUST

NEXT WEEK

Mon. Evg. and Sat. Mat.—MADAME BUTTERFLY

Tues. and Fri. Evg.—FORCE OF DESTINY

Wed. Evg.—CARMEN

Thurs. and Sat. Evg.—IL TROVATORE



# GLORIOUS SINGING IN BUTTERFLY

THE world's most popular opera was gloriously sung at the Gaiety last night by Amy Shuard and Frans Vroons in a Dublin Grand Opera Society production.

Compilers of musical statistics tell us that "Madame Butterfly" is now the leader in the operatic field, surpassing all others in the number of performances yearly.

## In the Distance

Before the curtain rose you could sense in the huge audience an air of keen expectancy; at final curtain fall, when a pin could be heard drop before the cataract of applause rolled round the theatre, it was obvious that expectations had been splendidly honoured.

Miss Shuard entranced us before we saw her at all. The voice heard in the distance—What a wonderful entrance Puccini gives his heroine!—had a melting quality.

Then the singer appeared looking the part of the Japanese girl.

The voice is of considerable range and fluency—so essential in Puccini operas—with soft notes of exquisite quality.

There was no flaw in Miss Shuard's equipment, and the tragic closing scene was finely encompassed.

## In Italian

Vroons, as the happy-go-lucky American naval officer sang throughout in Italian; this must have been an initial disappointment, because whatever about Wagner, the words do matter in "Butterfly." Dramatic unity is sacrificed when a question asked in English is answered in another language.

But there was present Joseph Flood in his familiar role of the marriage broker enunciating perfectly in English; even the veriest newcomer could hardly fail to grasp the outlines of the story.

The disappointment, then,



AMY SHUARD

was momentarily, as the Italian words lay very comfortably on Vroons's voice, and no doubt he felt he could do more justice to the role by singing in Italian.

He sang wholeheartedly, and in the result the love duet at the end of the first act was not without a thrill.

## The Servant

Betty Sagon, who was Butterfly's faithful servant, was not as motherly as Patricia Black in the same role, nevertheless, it was a sound characterisation.

Alfred Orda was a more stolid American Consul than one is accustomed to; almost Teutonic. The singer's low notes were impressive, although his general delivery sounded restricted.

Joe Flood's portrayal has a little masterpiece of observation. Maureen Ryan has a better-than-usual Kate Pinkerton. Some of the other players lacked conviction.

Vilem Tausky conducted with zest and imagination. Production by Sydney Russell.

The audiences this week have been exceptionally correct. Applause is held back until the music ceases. Thus, on Monday, the epilogue to the Flower Song in "Carmen" could be heard for the first time. Last night the orchestral ending to "One Fine Day" was played without the disturbance of even a single clap.

## "Madame Butterfly" At The Gaiety

FOR their third production of the present season at the Gaiety, the Dublin Grand Opera Society presented "Madame Butterfly" last night with a cosmopolitan cast and a blend of Italian and English in the singing. It was, on the whole, one of the best performances of this very popular work that has been given here for a long time.

For this impression, much of the credit must go to Amy Shuard's work in the title role. Not only was she fully in command of the music all the time, exhibiting a voice that was steady and true and with a wealth of melodic quality, but as an actress she showed unusual power in presenting the impetuosity, the faithfulness and the strong vein of sentimentality that make up the character of the heroine of this work, doomed to be so tragically disillusioned. Her acting in the last act was genuinely moving.

### "REALISTIC TOUCHES"

There was a helpful and effective Suzuki in Betty Sagon, who kept herself busy all the time she was on the stage, and brought to the part one or two little realistic touches that one does not remember having seen before. Pinkerton was sung (in Italian) with ringing effect and a suggestion of restlessness and energy that went over well; Franz Vroons, the Dutch tenor, obviously has plenty of experience of the role. It is in a way a thankless one, but it has its rewards. The kindly and embarrassed Consul was sung by the Polish baritone, Alfred Orda, who was not altogether at home with the English words, but emerged well from the big test—the letter-reading scene in the second act.

### CONGRATULATIONS

The smaller parts were again matter for congratulations to the company. Joseph Flood's admirably intelligible Goro is always a tremendous help to the action and Sam Mooney's Bonzo was another impressive study. Martin Dempsey as Yamadori was dignity and disappointment personified and even the shadow of a shade, Kate Pinkerton, sprang to life in the hands of Maureen Ryan, who certainly can both sing and act far better than most Kates.

The choral singing was admirable, the grouping and the costumes were very pleasing, and Sydney Russell's production generally was smooth and neat. Vilem Tausky, who conducted, brought stage and orchestra through the elaborate and richly coloured score with great understanding and discretion.



# Opera Worth Taking From The Shelf

ONE of the lesser-known of the formidable corpus of Verdi operas, "The Force of Destiny," was given at the Gaiety last night by the Dublin Grand Opera Society as the special revival of the season. This piece, which might be described as the most operatic of operas, had not been seen in Dublin since the boyhood of the now old and grey, but it proved well worth the trouble of taking down from the shelf. Practically every device of operatic plot is employed—a father brutally done to death, his dying curse, a son bent on revenge, a daughter in flight, then in disguise, duels, wars, monks, peasants and gypsies in full song round the countryside, a comic character or two, and in the end a succession of violent deaths. All this busy traffic of the stage is wedded to a score of typically Verdian melody content that remains of great interest throughout. The work falls into the composer's middle period and in some respects the orchestral treatment foreshadows the rich development revealed in "Aida" and "Othello."

## UNUSUALLY LIVELY

The presentation last night was admirable. The ins and outs of the story were surprisingly easy to follow, due to the admirable diction and expressive acting of the principals. One of them, Corrado

d'Ottavi, taking the leading tenor role, sang in Italian. He gave an unusually lively performance, full of fire and impetuosity, with a wealth of gesture and robust singing crowned with golden ringing notes.

The distressed and hounded heroine was played by Kyra Vayne with a keen sense of the drama of the part. This Leonora has much in common with Verdi's other Leonora, in "Il Trovatore," but her music is a good deal more difficult, making heavy demands on range and breath control. Miss Vayne came through the test triumphantly, showing us a voice of singular purity and steadiness. Roderick Jones, an old favourite in Dublin, rendered the part of the fire-eating brother with all the vigor and resonance that we expect from him.

## BASS DEPTHS

Bruce Dargaval was also an outstanding figure as the authoritative Franciscan Prior, looking the part to perfection and sounding impressive bass depths in his singing. A capital performance in lighter vein was that of Ernest Davies as the Franciscan Brother, played with a whimsical sense of the situations and sung with ease and fluency. Also notable in the cast were the ever-reliable Joseph Flood, Betty Sagon as a Gypsy girl and Martin Dempsey, who made his brief appearance as the ill-fated father a very impressive one. The chorus was picturesque in appearance and sang lustily and production by Powell Lloyd was splendid. In spite of many changes of scene there were no long delays. The conductor was Vilem Tausky.



Miss Betty Sagon, whom

## REVIVAL OF VERDI OPERA

It was Patrons' night at the Gaiety Theatre, Dublin, last night, when a large audience saw the Dublin Grand Opera Society's revival after 40 years of Verdi's "The Force of Destiny." There was some beautiful singing from Kyra Vayne in the soprano rôle of Leonora. Corrado d'Ottavi, a newcomer, who sang in Italian, gave an impassioned study of Don Alvaro, Leonora's lover. Roderick Jones was a convincing Carlos. Bruce Dargaval sang the part of the Father Guardian with commanding dignity. Bringing relief to the pervading gloom of the story were light comedy-cameos by Ernest Davies (Brother Melitone), Joseph Flood (a pedlar) and Betty Sagon (a gypsy). Martin Dempsey was well received in the opening scene as the Marquis. Vilem Tausky, who conducted, achieved fine co-operation from his orchestra, led by Terry O'Connor.



**A**FTER some 40 years, Verdi's "Force of Destiny" has reappeared in this city, and the Dublin Grand Opera Society are to be congratulated on the excellence of the presentation at the Gaiety Theatre last night.

Like most of this composer's works, the plot is tremendously complicated and there is considerable violence and sudden deaths, but the situations are created merely as excuses for music in varying mood.

This opera has many exacting roles and much difficult work for the chorus so it was quite an achievement to see that the work was performed so smoothly.

Corrado D'Ottavi has a fine ringing tenor voice and great physical vitality. He was well matched by baritone Roderick Jones, who conveyed in unmistakable fashion a man eaten up by the desire for vengeance.

The duets consist of some of the finest melodies written by Verdi, and they were sung with great artistry (though in the plot one of the characters is supposed to have a bullet in the lung).

Kyra Vane, who filled the role of the ill-fated Leonora, sang with emotion and used her pure and flexible voice with good judgment.

The sonorous baritone of Bruce Dargavel was most impressive, especially in the church scene, where he was a dignified and commanding figure.

The choral singing here was excellent and provided a grand background for the principals.

Betty Sagon was a fiery gipsy and sang with great spirit, maintaining a rich tone. Ernest Davies, as Father Melitone, was very good indeed. Again the smaller roles were extremely well filled by Martin Dempsey, Anne Bishop, Joseph Flood, Gus Madden and Brendan Cavanagh.

The chorus worked hard and efficiently. Producer Harry

Powell Lloyd is to be congratulated on the excellently designed scenes and the general smoothness of the performance.

Vilem Tausky conducted and brought out the beauties of the music.

N.

## Verdi Opera A Stream of Melody

**T**O mark the fiftieth anniversary of Verdi's death, the Dublin Grand Opera Society is presenting his "La Forza del Destino" in the Gaiety Theatre as one of its productions in their present season.

"La Forza del Destino" is the story of a man whose fate it was to be responsible, directly or indirectly, for the deaths of three people.

Verdi and the librettist, by introducing lighter scenes offset the gloomy mood. These episodes are something of an intrusion, but the glory of the opera is its unending stream of melody.

The Society has every reason to be proud of its production which is full of vitality, and well casted. Roderick Jones's study of the revenge-obsessed Don Carlos was a fine piece of work. His duets with Alvaro were wonderfully sung. Corrado D'Ottavi was an excitable Alvaro, but unfortunately he sang in Italian—so that a vast majority of the plot was disconcerting.

Kyra Vayne, as Leonora, sang well, even if the music taxes her top register. Preziosilla was sung by Betty Sagon, whose voice, personality and stage sense were admirably suited to the role. The whole of her scene with the chorus that ended the "Rataplan" song was a delight.

Ernest Davies and Bruce Dargavel also gave fine characterisations.

With the overture the orchestra, directed by Vilem Tausky, rose to the demands of a special occasion. Powell Lloyd produced, and sets by Robert Heade.

R. J.

### GAIETY THEATRE

Nightly 7.30, Matinee Sat. 2.30

Dublin Grand Opera Society  
TO-NIGHT AND SAT. EVG.

### IL TROVATORE

Franziska Petri, Patricia Black,  
James Johnston, Bruce Dargavel,  
Ernest Davies

Conductor ... Lt.-Col. J. M. Doyle  
Friday: FORCE OF DESTINY  
Sat. Mat.: MADAME BUTTERFLY



# Dublin Baritone To Rescue

By JOSEPH O'NEILL

"Irish Independent" Music Critic

THE fifth presentation of the Dublin Grand Opera Society's season, at the Gaiety Theatre, was Verdi's "Il Trovatore," which attracted a capacity audience.

It was a notable performance from many points of view. The previous night's rehearsal was interrupted by the threat of fire to the theatre; and after its first act, Ernest Davies, who was singing the part of Ferrando, was taken seriously ill and was forced to retire, his place being taken by the Dublin baritone, Sam Mooney.

From the purely musical point of view, it was notable for the magnificent singing of the Irish tenor, James Johnston. In the second scene of Act 3, the beauty of his singing of the first aria, "Thy Prayer," marked him out as an operatic tenor of rare quality and poetic sensitiveness.

It is rare in opera for a baritone to have the opportunity of indulging in the emotional singing of a lover's music; and the expressive voice of Bruce Dargavel was heard to the greatest advantage in the role of the Count. The famous ballad, "The Tempest of the Heart," was splendidly sung by him; and in the more vengeful dramatic scenes, he was brilliantly effective.

A soprano new to Dublin, Franziska Petri, sang the part of Leonora. The texture of her voice is light and its range of colour is limited. The portions of the text which she sang in German had a greater freedom of expression than when she sang in English. Her fine conception of the part, and a considerable artistry in dramatic interpretation, was appreciated.

## IMPRESSIVE PORTRAYAL

Dublin's favourite operatic star, Patricia Black, repeated her many impressive portrayals of the gypsy, Azucena, carrying the part with brilliance of voice and dramatic intensity.

A special debt of gratitude is due to Sam Mooney, who, without rehearsal, undertook the continuation of the role of Ferrando after the misfortune to Ernest Davies, and carried it through with conspicuous success.

Others in the cast who filled smaller parts successfully were: Brendan Cavanagh, Gus Madden and Bernadette Daly. Choral singing was adequate, but has often been better.

Lieut.-Col. J. M. Doyle conducted with excellent musical judgment, and an efficient production was by Sidney Russell.

# Dramatic Verdi Opera At The Gaiety

By JOSEPH O'NEILL

"Irish Independent" Music Critic

THE DUBLIN GRAND OPERA SOCIETY broke new ground by presenting the dramatic Verdi opera, "Force of Destiny," which has not been produced in Dublin during the past 40 years.

The opera was a feature of the Edinburgh Musical Festival this year, where it was presented by Glyndebourne Opera. Bruce Dargavel, who sang the part of the Abbot at Edinburgh, was in the same part in the Gaiety Theatre production.

Powell Lloyd was responsible for the stage direction, design and production, the sets being prepared by Robert Feade under the supervision of stage manager T. Daly.

This side of the presentation deserves special praise: the many difficulties of scenery, grouping and action were splendidly overcome. The Celtic cross came rather as a surprise in the medieval Spanish setting.

The Society's chorus had its work very well prepared, and made excellent use of its opportunities for colourful singing. There could have

been more bite in the Rataplan chorus; but the general precision was excellent.

Vilem Tausky, the conductor, secured splendid playing from all sections of the orchestra. The brass section in the overture, and the clarinet solo preceding Act 3, as well as the motif playing of the strings, stood out.

Vilem Tausky has a fine sense of what liberties a soloist may take with note values; and thus secures a fine co-ordination with stage and orchestra.

## SOLO DEMANDS

The solo parts demand a special brilliance of singing to fit the passionate characters of the lovers, Leonora and Don Alvaro, and the relentless pursuer Don Carlos. These roles were sung by Kyra Vayne, Corrado D'Ottavi and Roderick Jones respectively.

The suave singing of Bruce Dargavel as the Abbot was very satisfying. Brother Melitone was sung by Ernest Davies, whose conception of the character had not a firm basis of conviction.

Betty Sagon had some good ideas about the part of the gypsy, Preziosilla, and her fine range of voice was heard to good effect.

Martin Dempsey sang the brief part of the Marquis with nice vocal tone. Joseph Flood and Brendan Cavanagh had effective small parts, assisted by Anne Bishop and Gus Madden.

There was much anxiety among members of the Dublin Grand Opera Society this morning lest Mr. R. Jones, who is to sing a leading part in "Force of Destiny" at the Gaiety Theatre to-night should not reach Dublin in time owing to plane delays, due to fog.

It was learned later that the fog in London had cleared and that he would arrive in good time.

Mr. Ernest Davies, who took suddenly ill last night and had to abandon his part in "Il Trovatore" is making progress in a nursing home. Mr. Sam Mooney took his part for the completion of the performance.

Mr. Davies was to play the part of a monk in one comic scene of to-night's performance as well as other small parts. It was stated at the Theatre that that scene would be dropped and that a "stand-in" would be found for the other small parts.



CONTINUING their season at the Gaiety the Dublin Grand Opera Society, last night, presented Verdi's "Il Trovatore."

While there was plenty of drama on the stage, the real thing occurred off-stage also. After an exceptionally impressive performance as the Captain of the Guard in the opening scene, the Welsh bass, Ernest Davies, took suddenly ill and had to be removed to hospital. Sam Mooney took over the part and carried it through with distinction.

As the fateful Leonora, Franziska Petri, who sang in German and in English, gave vivid expression to the changing emotions in which love and crushing sorrow are manifested in turn. Her voice, with its ringing quality, was used to great effect in the fluent music allotted to her.

#### PATRICIA BLACK'S AZUCENA

Once again Patricia Black was in a favourite role, as Azucena, the gypsy woman. Her diction was excellent and her delineation of the character superb.

James Johnston was a dashing and vigorous Manrico. The brilliant baritone, Bruce Dargavel, was heard to excellent effect as the Count di Luna. It was a stirring interpretation in which a keen sense of Verdi's "atmosphere" and a voice of great power and clarity were effectively combined.

Worthy of special mention, too, was the Inez of Bernadette Daly, a well-studied cameo. Others who did well were Brendan Cavanagh and Gus Madden.

Sydney Russell's production was smooth and competent and the chorus, well deployed during big stage movements, sang well.

Lieut.-Col. J. M. Doyle, who conducted, brought the opera along at a good pace. Orchestral playing—except for a slip during the singing of "The Tempest of the Heart"—was commendable. The leader was Terry O'Connor.

## GAIETY THEATRE

Nightly, 7.30. Matinee Saturday, 2.30.  
DUBLIN GRAND OPERA SOCIETY  
TO-NIGHT

### FORCE OF DESTINY

KYRA VAYNE BETTY SAGON  
CORRADO RODERICK  
D'OTTAVI JONES

BRUCE DARGAVEL

Conductor ..... Vilem Tausky

FOR many years Verdi's "Il Trovatore" was the most popular opera on the stage, and last night's revival, the final presentation of the present series, was again received with acclamation by a packed house.

Bilingual opera seems to be accepted by this society as one of the unavoidable results of having to engage artists from abroad, but it is highly unsatisfactory and has nothing whatever to commend it.

The Leonora, Franziska Petri, is a fine coloratura soprano, but she would be well advised to sing her part either in German, Italian or English—not in each as the spirit moves her.

James Johnston in the role of Manrico carried the whole performance, vocally and dramatically.

Bruce Dargavel, again in his famous part of the Count, sang with great intensity. Ernest Davies, who opened the performance in the important role of Ferrando, had, unfortunately, to retire owing to a sudden illness and his part was extremely well taken up by Sam Mooney.

Patricia Black was an emotional Azucena, and the rest of the parts were all in safe hands.

The chorus work, particularly the men, were an effective force and Lt.-Col. J. M. Doyle was a diligent and careful conductor. Sydney Russell produced.

### "IL TROVATORE"

The singing of Bruce Dargavel was the outstanding feature of last night's presentation of "Il Trovatore" by the Dublin Grand Opera Society at the Gaiety Theatre, Dublin. James Johnston, the Belfast tenor, was also in excellent voice. Franziska Petri brought great sympathy to her study of the luckless heroine Leonora, and sang with delicate artistry, but her voice lacked the weight to balance the baritone and tenor in the big trios. The visiting bass, Ernest Davies, was taken ill after the first scene. Sam Mooney, the well-known Dublin singer, took over the rôle of Ferrando and played it splendidly.

In the part of Azucena, Patricia Black gave a most stirring performance.

Choral work was well done, and the orchestra gave adequate support under the bâton of Lt.-Col. J. M. Doyle.

JAMES JOHNSTON'S portrayal of Manrico, the troubadour, in the Dublin Grand Opera Society's presentation of "Il Trovatore," at the Gaiety last night gave immense pleasure.

The voice which Dublin first encouraged and Covent Garden now largely claims, has gained in authority without losing its freshness and suggestion of impetuosity. The acting—which once was the only frail part of his equipment—is expertly polished. In the final scenes last evening the tenor added several vivid touches to his acting that gave the plot a new zest.

Patricia Black was there, giving her intense and justly celebrated characterisation of the old gypsy. The organ-like lower register of Bruce Dargavel was well exploited in the rôle of the Count de Luna.

★

Franziska Petri, who was Leonora, passed from English to German and back again to English; the German language obviously was to her greater liking and greater ease. Her voice possesses good range and sweetness and more forward tone would be desirable, and in the ensembles, greater volume.

Ernest Davies, the visiting bass, was taken ill at the conclusion of the first scene. Fortunately Sam Mooney was immediately available and he played the rôle, Ferrando, very capably.

The compact chorus sang soundly, on the whole, and the performance, under Lieut.-Col. J. M. Doyle, has much energy and speed. Indeed, it is worthy of mention that the performance of this four-act, eight-scene opera lasted less than three hours, which must be a Dublin record; I have known it to be spread over four hours.

The staging was on conventional lines. Production by Sydney Russell.

J. J. F.

## GAIETY THEATRE

Dublin Grand Opera Society  
TO-NIGHT AND THURSDAY:

### IL TROVATORE

FRANZISKA PETRI, PATRICIA BLACK,  
CORRADO D'OTTAVI, BRUCE DARGAVEL, SAM MOONEY



# CONDUCTOR IMITATED THE GUNS!

## Opera Rehearsal

YESTERDAY afternoon in the Gaiety Theatre, an opera was taking shape, and two energetic gentlemen, Conductor Vilem Tausky and Producer Harry Powell Lloyd, proceeded to hammer excellence into perfection.

The Dublin Grand Opera Company's guest stars and chorus were rehearsing Verdi's "Force of Destiny," which has not been performed in the capital for some 40 years. Judging by the progress made, it will be repeated frequently in the future.



To the uninitiated it was a mixture of beautiful singing and threatened mayhem. The opera is a succession of luscious melodies, and, obviously, the Company, delighted to get away from what

are termed the "old favourites," were most enthusiastic.

But unfamiliarity with the work resulted in the need for welding well-rehearsed sections into a harmonious whole. When the conductor was satisfied with the singing the producer was not willing to accept the movements on the stage.

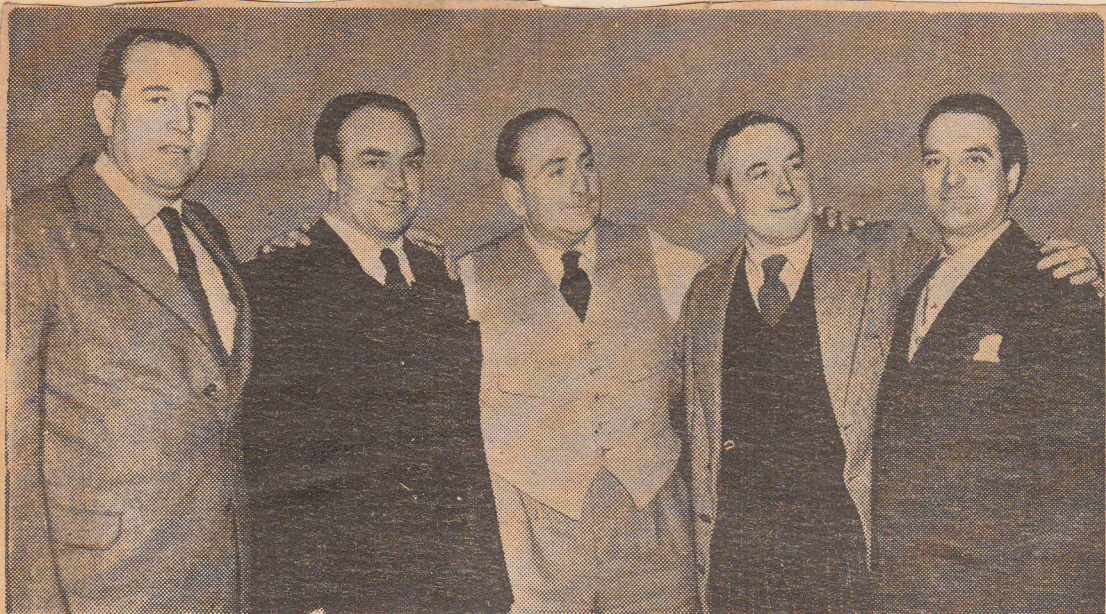
And so there were stoppages, repeats, lectures, sudden calls for lights, changes of props and even gunfire. When the guns—or the requisite apparatus for the reproduction of explosions — were not available immediately, M. Tauskey proceeded to give a vocal imitation between waves of his baton. This exhibition of versatility delighted everyone.

The tenor part is sung by a young Italian, Corrado d'Ottavi, who is bursting with vitality, and has a voice of amazing power. He bounced around the stage like a rubber ball and interspersed long sentences in Italian with "Thank yous."

Bruce Dargavel, Roderick Jones, Kyra Vane, and Ernest Davies were called from the wings on many occasions, and the producer re-arranged the chorus so that the best visual effect could be obtained, while the singers could, when required, observe the conductor's baton. By the way, watch out for the Church scene in which there is some splendidly subdued singing.

Commandant Kelly and Mr. A. E. Timlin were on hand and acted in a calmative capacity.





*In jovial mood during a break in rehearsal are from left : Bruce Dargavel, Roderick Jones, Vilem Tauskey (Conductor), Harry Powell-Lloyd (Producer), and Corrado d'Ottavi.*



# GAIETY THEATRE

## DUBLIN GRAND OPERA SOCIETY

(CUMANN ARD-CHEOLDRAMA ATH CLIATH)

### SPRING SEASON - - April 28th--May 24th

THE FORCE OF DESTINY (Verdi) April 28, 30, May 3 Matinee  
 MANON (Massenet) ..... May 6, 9, 12, 14 (Patrons' nights)  
 MADAME BUTTERFLY (Puccini) ... May 13, 16, 20, 22  
 DON PASQUALE (Donizetti) ..... May 17 Matinee, May 19, 23, 24

and in Association with

### RADIO EIREANN

with R.E. Symphony Orchestra; leader, Renzo Marchionni

LA BOHEME (Puccini) ..... Apl. 29, May 1, 3, 7 & May 10 Mat.  
 LA TRAVIATA (Verdi) ..... May 2, 5, 8, 10  
 RIGOLETTO (Verdi) ..... May 15, 17, 21 & May 24 Matinee

Above three operas will be sung in Italian.

Conductors: **LT. COL. JAMES M. DOYLE**  
**REGINALD GOODALL**  
**KARL RANKL**  
**VILEM TAUSKY**

The casts will include:—

SANDRA BARUFFI\* :: BARBARA BRITTON :: VERONICA DUNNE  
 LUISA MALAGRIDA\* :: JOAN HAMMOND  
 CLOTHILDE JOHNSTON :: BETTY SAGON  
 BRENDAN CAVANAGH :: IVAN CECCHINI\* :: JOSEPH FLOOD  
 GWYN GRIFFITH :: RICHARD LEWIS :: RINALDO PELIZONI\*  
 GIUSEPPE ZAMPIERI\* :: OTELLO BERSELLINI\* GINO BELLONI\*  
 BRUCE DARGAVEL :: ERNEST DAVIES  
 MARTIN DEMPSEY :: GIULIO FIORAVANTI\* :: OTOKAR KRAUS  
 SAM MOONEY :: ARTURO LA PORTA\*  
 RONALD STEAR :: JESS WALTERS

\*By arrangement with Ufficio Teatrale Internazionale, Milan and Rome

Producers: Powell Lloyd, Patrick McClellan, Sydney Russell  
 Orchestra leaders: Renzo Marchionni, Zola Cirulli

Director of Chorus: Moira Griffith

1952

"You don't look in the least like Robert Helpmann," I said to the large man across the table.

"Robert Helpmann doesn't sound in the least like me," he came back.

"But my singing and his dancing seemed to please a lot of people."

He was Bruce Dargavel, the operatic baritone who sang Helpmann's part in the film of "Tales of Hoffmann," and who is at present singing with the Dublin Grand Opera Society.

Of Scottish-Huguenot ancestry, Dargavel was born in Wales, and was a steel-worker in Neath there before he became a professional singer at the age of 24. As a singer, he started with the Carl Rosa Company in the 'thirties, but the pre-war slump in opera brought him, like many another operatic singer, to musical comedy, revue, and even twice-nightly variety.

### "The Policeman's Lot ..."

Dargavel has a great resilience of temperament, and enjoyed them all, "especially," he says, "when I played King Rat in pantomime."

In the late thirties, when he was with Sadler's Wells, Gigli heard him, and pressed him to go to Italy, but the war intervened. After a spell in "Chu Chin Chow," Bruce became a war reserve policeman in his native town. "I did everything," he says. "Point duty, night duty and the daily beat. If the customers got tough I used to sing them to peace."

After the war he joined Covent Garden, where his Escamillo in "Carmen" brought him a reputation which was enhanced by his performance in Strauss's "Ariadne on Naxos" with Beecham at Edinburgh. A big baritone—his range is nearly three octaves—Bruce Dargavel is popular in Dublin, both personally and as a singer. He was the Sharples in "Butterfly," Padre Guardiano in "Forza," and will be the Malatesta in the Dublin production of "Don Pasquale."

He has very firm likes and dislikes. His favourite composer is Verdi—"You've got to have a voice to sing him," and his favourite conductor is Beecham—"A demon for discipline, but he knows exactly what he wants, and he sees that you give it to him."



# GAIETY THEATRE

SPRING 1952 SEASON



APRIL 28th TO MAY 24th

## DUBLIN GRAND OPERA SOCIETY

cumann ardo-ceolóráma at cluac

11 LEINSTER STREET, SOUTH

### DON PASQUALE The FORCE OF DESTINY

(Donizetti)

(Verdi)

### MADAME BUTTERFLY

(Puccini)

### MANON

(Massenet)

And in association with

### RADIO EIREANN

With the R.E. Symphony Orchestra (Leader, Renzo Marchionni)

### LA BOHEME LA TRAVIATA RIGOLETTO

(Puccini)

(Verdi)

(Verdi)

Conductors:

LIEUT.-COL. J. M. DOYLE : REGINALD GOODALL

~~ARTHUR GRUBER~~ : VILEM TAUSKY

~~KARL RARICK~~

Cast will include:

SANDRA BARUFFI : BARBARA BRITTON

VERONICA DUNNE : LUISA MALAGRIDA : JOAN HAMMOND

CLOTHILDE JOHNSTON : BETTY SAGON

BRENDAN CAVANAGH : IVAN CECCHINI

JOSEPH FLOOD : GWYN GRIFFITH : RICHARD LEWIS

RINALDO PELLIZONI : GIUSEPPE ZAMPIERI

OTHELLO BERSELLINI : ~~PLINIC CLABASSI~~ : BRUCE DARGAVEL

ERNEST DAVIES : MARTIN DEMPSEY : GIULIO FIORAVANTI

OTOKAR KRAUS : SAM MOONEY

ARTURO LA PORTA : RONALD STEAR : JESS WALTERS

~~GINO BELONI.~~

Producers:

POWELL LLOYD : PATRICK McCLELLAN : SYDNEY RUSSELL

Leaders of Orchestra:

RENZO MARCHIONNI : ZOLA CIRULLI

Director of Chorus:

MOIRA GRIFFITH



# INFORMATION:

BOOKING OPENS MONDAY, APRIL 14th, 1952, 10 a.m.—9 p.m., AT THEATRE.

**PRICES — Reserved: Boxes, 84/-, 63/-, 42/-; Dress Circle, 10/6; Parterre, 7/-; Upper Circle, 4/6. Unreserved, Gallery, 2/-.**

Evening performances at 7.30 p.m.; Matinees at 2.30 p.m.

**Smoking Not Permitted** in the auditorium during the performances

Patrons' Nights on 6, 9, 12, 14 May (Manon). Gala Night: May 1 (La Boheme).

	APRIL/MAY	MAY	MAY	MAY
<b>MONDAY</b>	28th <b>FORCE OF DESTINY</b> Malagrida, Pellizoni, Sagon, Griffith, Dargavel, Davies, Dempsey, Flood CON:- VILEM TAUSKY	5th <b>LA TRAVIATA</b> As on May 2 CON:- LIEUT. DOYLE	12th <b>MANON</b> As on May 6 CON:- R. GOODALL	19th <b>DON PASQUALE</b> As on May 17 CON:- VILEM TAUSKY
<b>TUESDAY</b>	29th <b>LA BOHEME</b> Dunne, Baruffi, Zampieri, Floravanti, La Porta, Belloni, Clabassi, Flood CON:- KARL KANICK	6th <b>MANON</b> Britton, Sagon, Johnston, Lewis, Kraus, Walters, Davies, Flood CON:- R. GOODALL	13th <b>MADAME BUTTERFLY</b> Hammond, Sagon, Cecchini, Dargavel, Flood, Mooney, Dempsey CON:- VILEM TAUSKY	20th <b>MADAME BUTTERFLY</b> As on May 13 CON:- VILEM TAUSKY
<b>WEDNESDAY</b>	30th <b>FORCE OF DESTINY</b> As on April 28 CON:- VILEM TAUSKY	7th <b>LA BOHEME</b> As on April 28 CON:- KARL KANICK	14th <b>MANON</b> As on May 6 CON:- R. GOODALL	21st <b>RIGOLETTO</b> Baruffi, Sagon, Zampieri, Floravanti, Clabassi, La Porta, Flood CON:- VILEM TAUSKY
<b>THURSDAY</b>	1st <b>LA BOHEME</b> As on April 28 CON:- KARL KANICK	8th <b>LA TRAVIATA</b> Malagrida, Pellizoni, Bersellini, La Porta, Belloni, Clabassi, Dempsey CON:- LIEUT. DOYLE	15th <b>RIGOLETTO</b> Baruffi, Sagon, Zampieri, Bersellini, Clabassi, La Porta CON:- VILEM TAUSKY	22nd <b>MADAME BUTTERFLY</b> As on May 13 CON:- VILEM TAUSKY
<b>FRIDAY</b>	2nd <b>LA TRAVIATA</b> Malagrida, Pellizoni, Floravanti, La Porta, Dempsey, Clabassi, Belloni CON:- LIEUT. DOYLE	9th <b>MANON</b> As on May 6 CON:- R. GOODALL	16th <b>MADAME BUTTERFLY</b> As on May 13 CON:- LIEUT. DOYLE	23rd <b>DON PASQUALE</b> As on May 17 CON:- VILEM TAUSKY
<b>SAT. MAT.</b>	3rd <b>FORCE OF DESTINY</b> As on April 28 CON:- V. TAUSKY	10th <b>LA BOHEME</b> As on April 28 CON:- KARL KANICK	17th <b>DON PASQUALE</b> Dunne, Stear, Cecchini, Dargavel CON:- VILEM TAUSKY	24th <b>RIGOLETTO</b> As on May 21 CON:- LIEUT. DOYLE
<b>SAT. EVG.</b>	3rd <b>LA BOHEME</b> As on April 28 CON:- K. KANICK	10th <b>LA TRAVIATA</b> As on May 8 CON:- LIEUT. DOYLE	17th <b>RIGOLETTO</b> As on May 15 CON:- VILEM TAUSKY	24th <b>DON PASQUALE</b> As on May 17 CON:- VILEM TAUSKY

The Management reserves the right to make unavoidable alterations without notice.

**CHECK YOUR  
BOOKING  
DATES:**

**LA BOHEME** (5 performances) — Tues, April 29; Thurs., May 1; Sat. Evg., May 3; Wed., May 7; Sat. Mat., May 10.  
**FORCE OF DESTINY** (3 performances) — Mon., April 28; Wed., April 30; Sat. Matinee, May 3.  
**LA TRAVIATA** (4 performances) — Fri., May 2; Mon., May 5; Thurs., May 8; Sat. Evening, May 10.  
**MANON** (4 performances) — Tues., May 6; Fri., May 9; Mon., May 12; Wed., May 14.  
**MADAME BUTTERFLY** (4 performances) — Tues., May 13; Fri., May 16; Tues., May 20; Thurs., May 22.  
**RIGOLETTO** (4 performances) — Thurs., May 15; Sat. Evening, May 17; Wed., May 21; Sat. Matinee, May 24.  
**DON PASQUALE** (4 performances) — Sat. Matinee, May 17; Mon., May 19; Fri., May 23; Sat. Evening, May 24.



# 'FORCE OF DESTINY' SPLENDIDLY SUNG

★ The Dublin Grand Opera Society opened their season with a really splendid performance of Verdi's "Force of Destiny" at the Gaiety Theatre last night.

With its large choruses and several scene changes, it is a difficult work to produce, but it moved smoothly, though the difficulties back-stage must have been formidable.

The blood-and-thunder melodramatic story has been draped with some magnificent music—solos, duets, choruses which delight the opera-goer's heart and ears.

The soloists were excellent. Leonora was played by Luisa Malagrida, a soprano with great range and real warmth in the middle and lower registers. Her dramatic solo in the last act showed fine control and good acting.

As the dashing Alvaro, Rinaldo Pellizzoni displayed a tenor voice of great power, and his ringing top notes were remarkable.

The role of Father Guardiano was again filled by Bruce Dargavel whose rich sonorous voice was excellent in solo work and invaluable in the ensembles.

Gwyn Griffith started in somewhat subdued manner as Carlos, but later opened up, and his duet

with Pellizzoni in Act Four was thrilling.

Ernest Davies in the semi-comic role of Melitone acted and sang well. A vivacious gipsy girl was played with gusto by Betty Sagon whose clear voice sounds better than ever.

In an awkward moment when the scenery collapsed on half of the chorus, who were more engaged in holding it up than singing, Miss Sagon carried on with commendable calmness.

Joseph Flood gave a well-thought-out study of a muleteer, while Martin Dempsey, Anne Bishop, Gus Madden, and Brendan Cavanagh maintained a high standard in other parts.

Fine choral work was one of the features of the night.

The orchestra played with taste, and Vilem Tausky achieved some lovely effects. In the finale of the church scene, however, a little less volume would be desirable. Patrick McClellan was stage director.

The Society are to be congratulated on their excellent time-keeping—a fact which intending patrons would do well to remember

N.

**Gaiety** — The Dublin Grand Opera Society opened its first one-month season last night with Verdi's long, highly coloured and vigorous middle-period work, "The Force of Destiny," which was re-introduced to Dublin last season after many years of neglect. It has practically everything from the operatic bag—murder, revenge, a heroine in flight, pilgrims, monks, a church scene, peasants, soldiers, war, duels, comic relief amidst the inevitable succession of calamities. By a strange oversight, Verdi forgot to include a ballroom scene, which could have been fitted in at the start, but to atone for that he provided a multitude of liting measures and some outdoor dancing.

## EASY TO FOLLOW

The opera has the unusual quality of being easy to follow in spite of the tortuous nature of the plot and its frequent digressions—in spite also of the fact that in its presentation last night the Italian principals sang in Italian, the others in English. It was an excellent performance of an opera abounding in melody and movement. There were several changes of cast from the performances last November. The distressed heroine, Leonora—who has many points of resemblance with Verdi's other Leonora—was played with grace of movement and eloquent gesture by a soprano new to Dublin, Luisa Malagrida. Her voice, cast in the dramatic mould, and of rich and pure quality, took the often difficult music without a trace of strain. Another Italian artist, Rinaldo Pellizzoni, took the part of the fugitive lover, Don Alvaro. Robust of voice, quick and vigorous of gesture, he produced plenty of ringing tenor notes manipulated with beautiful phrasing and made his part a complete thing.

## IMPRESSIVE BARITONE

That impressive baritone and stage personality, Bruce Dargavel, brought princely dignity and resonant singing to the fine part of the Franciscan Father, and Ernest Davies repeated his lively and amusing portrait of the waggish lay brother, Melitone. The sombre Don Carlos, intent throughout four acts on a bloody revenge, was sung and acted with power and ruggedness by Gwyn Griffith. Betty Sagon again made a welcome appearance as the gipsy girl, and smaller parts were in the reliable hands of Martin Dempsey, Joseph Flood, Anne Bishop, Gus Madden and Brendan Cavanagh.

The chorus got through its sometimes tricky work—especially in the fourth act—with flying colours, and the staging of the opera left nothing to be desired. Vilem Tausky conducted and maintained cohesion throughout between Orchestra and stage. The producer was Powell Lloyd.

## GAIETY THEATRE

Nightly 7.30, Matinee Sat. 2.30

DUBLIN GRAND OPERA SOCIETY

TO-NIGHT, WEDNESDAY and  
SATURDAY MATINEE

## FORCE of DESTINY

Luisa Malagrida Betty Sagon  
Rinaldo Pellizzoni Bruce Dargavel  
Gwyn Griffith Ernest Davies

Conductor: Vilem Tausky

Tues., Thurs. & Sat. LA BOHEME  
Friday LA TRAVIATA



THE Spring Season of the Dublin Grand Opera Society opened with the "Force of Destiny" by Giuseppe Verdi. This tragic opera with text by F. M. Plave, was first produced in 1862 in St. Petersburg. It had its Metropolitan Premiere on November 15, 1918, with Rosa Ponselle making her operatic debut in the role of Leonora, and Enrico Caruso as Don Alvaro.

Louisa Malagrida was convincing as the heroine, Leonora. She is a dramatic singer, whose lower and middle registers are weightier than her high register, and some of her best singing of the night was in Scene 2, Act 2

As Don Alvaro, Rinaldo Pelizzoni was quite successful, if a little restless at first. His voice is not of the warmest quality, but he is a musically performer and a sincere actor. He sang the text in Italian, as did Louisa Malagrida, and the mixture of the English and Italian texts added a slightly ludicrous note.

Betty Sagon's study of Preziosilla was neat, and her refreshing stage personality more than compensated for occasional vocal shortcomings

Gwyn Griffith, as Don Carlos di Vargas, was also pleasing; and Bruce Dargavel, as Father Guardiano, gave a very fine performance throughout.

Choral work was, on the whole, weak, particularly in the male sections, lacking resonance and crispness of delivery. The Rataplan chorus was the most effective; but, unfortunately, it was slightly upset by a mishap with the scenery at the beginning. The chorus in which the best balance was obtained was that in Scene 1, Act 4.

#### GOOD TECHNIQUE

Undoubtedly, the best performance, vocally and histrionically, came from Ernest Davies as Brother Melitone. His was a good characterisation, backed by excellent vocal technique.

Production by Powell Lloyd was good, and the scenery, generally, was pleasing; but the lighting left a lot to be desired on numerous occasions.

Smaller parts were filled by Anne Bishop, Joseph Flood, Gus Madden and Brendan Cavanagh.

The Radio Eireann Symphony Orchestra played well throughout, if rather too heavily for proper balance with the stage on a few occasions. The leader was Zola Cirulli, whose solo at the introduction to Scene 3 was beautifully played. Vilem Tausky showed an excellent command of the orchestra and a thorough understanding of the score.

R. K.

# VERDI'S MELODY TRIUMPHS

THE Dublin Grand Opera Society's season opened last night in the Gaiety Theatre with a presentation of Verdi's "Force of Destiny." Those who also heard "The Masked Ball" and "Don Carlos" during previous seasons had an opportunity of getting an insight into Verdi's earlier style which should help enormously in their appreciation of this great operatic composer.

"Force of Destiny" is, in essence, a tragedy. The characters are doomed from the very start. The opening phrases of the overture suggest the blind, remorseless powers against which Leonora and Don Alvaro have no defences. Even in the sanctuary of the monastery they are sought out and destroyed.

It would be easy to pick holes in the plot. Coincidence is sadly overworked. Verdi and his librettist were hard put to prevent the opera from maintaining a gloomy mood from start to finish. The expedient lighter episodes are something of an intrusion. The punning friar, Melitone, is a creature strayed out of opera bouffe, while Preziosilla has a touch of both Ulrica and Carmen in her character.

It follows from this that Verdi's music has a patchwork quality, but the glory of the opera is its unending stream of melody. Its finest parts, the opening and closing scenes, and Don Alvaro's solo in Act II, have a beauty and dramatic power that could compare with his best pages.

The cast of principals is without a weak member. Gwyn Griffith's study of the fanatically revengeful Don Carlo is a great piece of work in all respects; Rinaldo Pelizzoni is a heroic Don Alvaro. Their duets blended perfectly, but the latter has a tendency to sing above pitch.

Leonora is a thankless part as she is off-stage for a considerable

period. Luisa Malageida sang beautifully in Italian, and Betty Sagon as the vivacious gipsy was outstanding. Her big scene with the chorus was — in spite of the scenery that descended upon them — a delight to the ear and eye.

In support were Bruce Dargavel, Ernest Davies, Martin Dempsey and Joseph Flood.

In the overture, the orchestra, under Vilem Tausky, showed its fine qualities and did real justice to Verdi's vivid score. The clarinet solo before Act II, deserves particular mention.

R. J.



Miss Betty Sagon, who sang in production, by the Dublin Grand Opera Society, of Verdi's "Force of Destiny."



★ **FORGET** "The Great Caruso. Forget Mario Lanza.

The group of young Italians who sang in the Dublin Grand Opera Society's presentation of "La Boheme" at the **Gaiety** last evening raised no rafters, shattered no goblets with their voices.

But their singing displayed considerable refinement, and a finesse not usually encountered in the old school of Italian opera artistes.

There was, as a result, a performance of "La Boheme" not as brilliant as some others we have heard in Dublin, but one of full and sober merit.

In the midst of the visitors was our own Veronica Dunne, who has spent so much time



**Veronica Dunne**

south of the Alps that she has become as Italianate as the Italians themselves.

The Clontarf girl was portraying Mimi, the little dressmaker, for the first time; she brought

to the role the very ecstasy of youth.

The notes were beautifully shaped, the Puccini melodies lay easily on the clear, Spring-like voice. This was a Mimi of heart-touching quality, notably in the "Farewell" aria of the third act.

## Handsome Tenor

The Rudolph was handsome Giuseppe Zampieri. The voice had much purity, although lacking in the emotional power of other Rudolphs. The tenor's best moments were in the last two acts.

Giulio Fioravanti's Marcel was a different reading to that to which we have been accustomed; it was rather self-effacing.

Of the four Bohemians the gayest was Arturo la Porta, who made a capital Schaunard. Gino Belloni was a tall, colourful Colline.

Musetta was given a vivid portrayal by Sandra Baruffi.

Also contributing to the performance, which was in Italian throughout, were Brendan Cavanagh, Joseph Flood and Noel Reid.

Karl Rankl, the former Covent Garden conductor, directed the performance with a master hand; not a second was wasted. The orchestra was the Radio Eireann Symphony. Production by Patrick McClellan.

## New Scenery

There was new scenery. The garret and the gateway to Paris were the most effective sets. The square near the Cafe Momus looked like part of a medieval German town; it certainly wasn't Paris.

The snow-making apparatus at the start of the third act was unsound. The flakes fell like feathers from pillows torn open by a naughty child.

J. J. F.

# GAIETY THEATRE

Nightly 7.30. Matinee Sat. 2.30

**DUBLIN GRAND OPERA SOCIETY**  
in association with Radio Eireann

**TO-NIGHT, THURSDAY AND SATURDAY**

## LA BOHEME

Veronica Dunne, Sandra Baruffi  
Giuseppe Zampieri

Giulio Fioravanti  
Arturo La Porta, Gino Belloni

Conductor: Karl Rankl.

Radio Eireann Symphony  
Orchestra

Wed. Evg. and Sat. Mat.—**FORCE OF DESTINY**

Friday—**LA TRAVIATA**



## Triumph For Dublin Singer In "Boheme"

THE packed house at the Gaiety Theatre was enthralled last night by the dramatic intensity of the Dublin Grand Opera Society's production of Puccini's "La Bohème" (sung entirely in Italian).

Dublin opera-goers have seldom experienced a greater thrill as the poignant drama moved to its tragic climax. There was a natural simplicity in the acting to a degree rarely encountered on the operatic stage.

Veronica Dunne as Mimi gave a lustre to the part that is associated with great artists. Her singing and acting exhibited an ease and maturity astonishing in one with so little experience of grand opera. This is only the second role of her career, but she fitted perfectly into the cast of principals—all Italian singers of established reputation.

### COLOURFUL MUSETTA

Sandra Baruffi made a splendid Musetta. Her voice is full and rich with a remarkable command of colour. She has, too, an attractive stage personality that is vital and compelling.

Giuseppe Zampieri was a romantic figure as the great lover, Rudolph, showing perfect command of the "temperament" of the part and bringing to the music an admirable voice, used with fine judgment and technical skill. Marcel, played by Giulio Fioravanti, was another capital study; a well-controlled and flexible baritone voice brought out the vocal beauties of the part excellently. The other two of the four companions found able and easy exponents in Gino Belloni and Arturo la Porta.

Joseph Flood, Brendan Cavanagh and Noel Reid, the local artists called upon to complete the cast, all acquitted themselves well.

The chorus came with credit through the musical maze of the Café Momus scene and Sydney Russell's production, on traditional lines, was reliable as ever.

This memorable performance was conducted by Karl Rankl who, with the help of an augmented orchestra, gave a vivid rendering of the varied and expressive score.

In over 40 years' experience it is difficult to recall a more brilliant performance of "La Bohème" than that given by the Dublin Grand Opera Society at the Gaiety Theatre, Dublin, last night. With a team of Italian singers, Puccini's masterpiece was brought to the stage of a full theatre with a realism that was soul-stirring.

The quartet of Bohemians was magnificent: Giuseppe Zampieri, singing and acting gloriously as the poet Rudolph, with a lovely fresh tenor voice, bell-like in clarity and pure of tone; Giulio Fioravanti, the temperamental painter Marcel; Arturo la Porta, as Schaunard, and Gino Belloni, playing most comfortably as the philosopher Colline, completed the four. Sandro Baruffi played a tempestuous Musetta. It was a signal honour that our own Dublin singer, Veronica Dunne, should have held—and more than held—her own in such brilliant company. She was a brilliant success, and drew a moving picture of the delicate seamstress Mimi. Her acting was always true to the character, and her singing a sheer delight. The big duet in the third act with Rudolph was exquisite, and the death scene most affecting.

Joseph Flood and Brendan Cavanagh also did splendidly in their important little parts. The chorus deserve high marks for their all-round work in the Café scene. Always a bugbear, this scene was carried through with great slickness and never a hitch.

Karl Rankl, the Covent Garden conductor, directed the work, having under his baton the Radio Eireann Symphony Orchestra, led by Renzo Marchionni.

At the close there was a terrific ovation, the principals being recalled again and again, and Miss Dunne being showered with bouquets.

OF productions of Puccini's "La Bohème" there seems to be no end. Yet, the latest by the Dublin Grand Opera Society at the Gaiety Theatre last night was fully justified, if for no other reason than that it gave us an opportunity of hearing and seeing our finest young Dublin soprano, Veronica Dunne, in the part of Mimi.

Miss Dunne has the presence for this part, the warm personality and the allure that are so essential; she has the power of suggesting, by a look or a gesture, thoughts and emotions that are implicit in the character and, above all, she has the voice. This was a performance of exquisite refinement and sensitivity. The closing scene of Act I was specially memorable.

Giuseppe Zampieri, one of the Italian visiting artistes, sang the part of Rudolph. His voice is not a big one, but it has a fine timbre and he uses it artistically.

Giulio Fioravanti, Gino Belloni, Arturo la Porta, all sang well and acted with full acceptance of their relative place in the unfolding of the drama. The Musetta was Sandra Baruffi.

Karl Rankl, the guest conductor with the Radio Symphony Orchestra (leader Renzo Marchionni) secured some beautifully polished and alive orchestral playing.—R. J.



